Prod. #02184
January 23, 1987
REVISED FINAL SHOOTING SCRIPT

"JAWS: THE REVENGE"

JAWS:
THE RETURN
(working title)

by

Michael de Guzman

PRODUCER, DIRECTOR:
JOSEPH SARGENT

#02184

Rev. 1/23/87

TITLE SEQUENCE: UNDER WATER - NIGHT

As titles and music play, we move slowly beneath the water off the coast of Amity.

We swim beneath a dock, threading our way through pilings...

We move through the water, swimming, just swimming, with all the time in the world.

We move over some junk -- the rusting front end of an automobile... We're going somewhere...

The water becomes shallow and we stop. Up through the surface, the images distorted, we see the lights of a town...Amity...

We move on, swimming again, just swimming, moving through the water until, suddenly, the water swirls with motion around us. We experience the sensation of turning and then we see it, THE EYE... And, for a moment, we think we're going to see more...

But all we see, as titles end, is THE EYE...

Rev. 1/23/87

JAWS:
THE RETURN

FADE IN

1 AN ENORMOUS BLACK EYE 1

casts its deadly stare straight at us. Waves of heat, like ocean currents, rise up around it. A sound like that of the fires of hell fills our ears.

ELLEN (O.S.)
Stop that....

SEAN (O.S.)
Stop what?

ELLEN (O.S.)
That....

SEAN (O.S.)
(laughing)
I'm not doing anything.

A hand is heard being slapped lightly.

SEAN (O.S.)
(feigning pain)
That hurt....

ELLEN (O.S.)
Serves you right.
(laughing despite herself)
Will you please stop....

SEAN (O.S.)
Can't help myself....

The huge eye rises up toward us, then turns away and disappears, to be replaced by another just like it.

2 INT. BRODY HOUSE - KITCHEN - NIGHT 2

The eye belongs to a fish and the fish is frying in a pan and Ellen has just turned it. She glances at Sean, her son, who's dressed in an Amity police uniform. He's munching a piece of lettuce from the salad, which he's been picking at. It's winter and she's wearing a bit of wool.

CONTINUED

2 CONTINUED 2

ELLEN
You're almost as fast as your father. He could snatch a tomato out of a salad faster than a rabbit makes love.

Sean grins at his mother and slowly tries to take more lettuce without being seen.

ELLEN
(continuing)
I see what you're doing....

SEAN
I'm hungry, Mom....

ELLEN
Let me finish dinner before you eat it...Chop the peppers....

He lines up a red and green pepper and eyes them sympathetically.

SEAN
Sorry fellas....

He starts chopping them up and Ellen grabs her glass of wine and sits herself on a stool to watch him. Showing off a little, he starts adding some professional panache to his chopping.

ELLEN
Watch your fingers....

He cuts himself.

SEAN
Shit....

The phone rings.

ELLEN
Are you all right?

SEAN
Adds flavor....

He sucks at his finger as she answers the phone on its second ring.

SEAN
(continuing)
We don't want any....

2 CONTINUED - 2 2

ELLEN
(picking up the phone)
Hello?
(smile broadens as she listens)
Thea who?
(laughs)
I know it's Thea Brody. How many grandchildren do I have? I know you can use the phone by yourself. You're a big girl. I know you're five.

Sean, still sucking at his finger, eager to talk with his niece, moves to the phone and leans in close to the mouthpiece.

SEAN
Hi ya, kiddo. How you doing down there in the sunshine?

Ellen shares the mouthpiece with her son.

THEA (O.S.)
I'm fine, Uncle Sean. I went swimming today. I'm taking lessons.

MICHAEL (O.S.)
She already swims like a fish.

SEAN
Hey, Michael!

MICHAEL (O.S.)
Hey, bro....

ELLEN
(to Sean)
The fish. Check it....

SEAN
You check it....

ELLEN
I'm on the phone....

MICHAEL (O.S.)
I'm paying for the call....

CONTINUED

2 CONTINUED - 3 2

SEAN
(to Ellen)
Not if you let me have it.

ELLEN
In a minute....

THEA (O.S.)
What's going on?

SEAN
(to Thea)
Your grandmother's a slave driver.
Tell her to be nice to me.

Sean makes a face at his mother, who smiles at him, then continues her conversation with Thea.

ELLEN
Did you get the book I sent you?
(listens)

Sean studies the fish as it fries in the pan, not sure what to do with it.

SEAN
Ask the big doctor about his work.
(yelling so
Michael can
hear him)
Tough life you Bahamian beach bum...
Playing in the water all day....

ELLEN
He heard that.

SEAN
(smiling)
Good.

He turns the fish.

3 OMITTED 3

4 AMITY - DUSK 4

It's the next day and the main business street of Amity is ablaze with Christmas lights and decorations. The streets are busier than usual with traffic. People move about with that extra sense of purpose and good cheer which accompanies the holiday season.

4 CONTINUED 4

Sean, Ellen and Tiffany, the young woman to whom Sean is engaged, are just leaving Ellen's real estate office, a storefront on the main street. They're carrying Christmas packages. Ellen's partner, Agnes Taft, is seen at her desk inside.

ELLEN
(as she leaves)
Tomorrow we have to get the ads for the paper straightened out. And if Mrs. Blodget calls tell her we'll have the final offer tomorrow....

MRS. TAFT
How come you get to leave early?

ELLEN
(smiling)
My desk is closer to the door....

Mrs. Taft grins and goes back to work as Ellen, Michael and Tiffany start across the street. The sign above the door behind them reads: 'BRODY AND TAFT, REAL ESTATE.'

SEAN
(continuing their earlier conversation)
A big one....

ELLEN
A small one...Your brother won't be here....

The Mayor sees them as he moves along the sidewalk.

THE MAYOR
Merry Christmas.

ELLEN
Merry Christmas, Jim....

SEAN/TIFFANY
Merry Christmas, Mayor....

THE MAYOR
Eggnog time...Thursday night.

ELLEN
I'll be there.....

The Mayor offers a large grin and hurries on.

CONTINUED

4 CONTINUED - 2 4

SEAN
(to Ellen)
We're having a big tree and we're getting out all the old ornaments and we're going to do it right....

TIFFANY
We'll put stockings on the mantel....

SEAN
And we're putting out a sandwich and a bottle of beer for Santa....

ELLEN
(laughing)
All right...We'll do it all...Tiffany, you have no idea what kind of mad man you're marrying....

TIFFANY
(smiling at Sean)
Oh, yes I do....

They approach the front of the police station.

SEAN
I've got to check in....

He kisses his mother on the cheek and plants one on Tiffany's lips.

ELLEN
Don't be late.

SEAN
I won't....

Sean heads for the station. The two women watch him for a moment, then move on.

ELLEN
(with good humor)
He has the messiest room in America.....

TIFFANY
I know...but he's all mine....

Ellen gives her a look, then smiles and the two women continue on.

5 INT. POLICE STATION - DUSK 5

Sean moves into the front office, taking off his gloves and blowing into his hands. The secretary, Polly, who is close to retirement, is going through a filing cabinet. There's a framed picture of Martin Brody on the wall near her. It has a plaque beneath it which reads, MARTIN BRODY, POLICE CHIEF, 1973-1985. She slams the drawer shut in her frustration at not being able to find what she's looking for.

SEAN
That bad, huh?

POLLY
We're out of decaf...We're out of petty cash...And we're out of requisition forms....

He smiles sympathetically and pours himself a half cup of coffee and waits for the rest of it.

POLLY
(continuing)
You have the safety talk at school, one o'clock tomorrow....

SEAN
Anything to do before I go home?

He sips at his coffee, eager to be gone. Polly opens another file drawer and searches.

POLLY
That man keeps calling about his training film. I can't convince him we don't have a S.W.A.T. team.

SEAN
Good night, Polly....

He takes a final sip of coffee and puts the mug down and heads for the door. The phone rings. Polly moves to her desk.

POLLY
George called about the softball league. He wants you to organize a team for next summer....

CONTINUED

5 CONTINUED 5

He disappears as she picks up the phone.

POLLY
(continuing)
Amity Police Department...
(listens;
then yells
at Sean)
Hold it! There's an old dock piling drifting in the channel.

Sean reappears in the doorway looking quizzical.

POLLY
(continuing;
on the phone)
Maybe it will just keep drifting until it goes away.
(to Sean)
It's stuck against a channel marker.

He starts away again, trying to ignore it.

POLLY
(continuing;
listening;
then yelling)
Hold it again! Coast Guard's busy and it has to be cleared before the fishermen come back.

Sean moves back to the doorway.

SEAN
Where's Lenny?

POLLY
(hand over
the mouthpiece)
Gone to Ben Masters' place. Cow tipping.

SEAN
Cow tipping?

POLLY
Claims kids come around at night and tip over his sleeping cows. They're not giving milk.

CONTINUED

5 CONTINUED - 2 5

SEAN
(sighing)
I'll take care of it.

POLLY
(on the phone)
Deputy Brody will take care of it personally.

She hangs up and eyes Sean, who's still framed in the doorway.

SEAN
Call my mother. Tell her I'll be late.

He shakes his head and disappears at the door.

SEAN
(continuing)
Cow tipping....

6 THE DOCKS - DUSK TO NIGHT 6

A huge banner is stretched above the docks. It reads: AMITY ANNUAL CHRISTMAS PAGEANT.

The combined forces of the high school band, chorus and dramatic society are in the process of rehearsing their musical version of the birth of Christ. Their director, Mr. Tarkanian, is jumping about, trying to organize things.

TARKANIAN
Come on, people. Come on. We go on at eight o'clock tomorrow night and...
(voice rising to a scream)
No one's ready....

This gets him some attention and his kids begin taking their places -- Mary and Joseph, the Three Wisemen, the shepherds...the sheep, the camel, which is a horse with an artificial hump.

TARKANIAN
(continuing)
You shepherds, find your places. And don't forget the sheep....

Sean pulls up in the police vehicle, gets out and, grinning and shaking his head at the confusion, begins to make his way through it.

CONTINUED

6 CONTINUED 6

SEAN
(yelling at Tarkanian)
Good luck.

TARKANIAN
I'll need it with this bunch....

Sean pushes on, moving out on the dock.

TARKANIAN (O.S.)
Where's the Frankincense? This is supposed to be a dress rehearsal....

7 THE POLICE BOAT - NIGHT 7

Sean gets the engine started and casts off and the small boat makes its way away from the dock.

TARKANIAN (O.S.)
(shouting)
You're supposed to be in costume, Joseph. Where's your robe? Jesus!

A KID (O.S.)
Here I am....

8 THE BAY - NIGHT 8

The boat moves slowly toward the channel. Sean looks back and sees the lights and activity on the dock and smiles a little, then turns his attention to the job at hand, switching on the boat's spotlight, using it to cut through the accumulating darkness.

9 THE CHANNEL - NIGHT 9

Sean brings the boat to the channel marker, with its small blinking red light, and kills the engine and examines the huge piece of dock piling, most of which is beneath the surface. It's lodged against the marker, so heavy in the water that it's not moving an inch. Hardly more than a shadow, his face just barely illuminated by the occasional dull red light, Sean gathers the towline and begins trying to secure it to the piling, a difficult job in the cold, which requires him to lean out over the side as far as he can.

The band is heard starting up on the dock, gradually collecting itself until it sounds like one, playing "The First Noel." A few moments later the choir begins singing it.

9 CONTINUED 9

Suddenly the water explodes up around him violently and the boat rocks in the shock of it and a dark form is seen, for an instant, and Sean disappears from our view. The boat's spotlight rocks crazily. Then the turmoil of the water dies and all is calm and the singing from the dock is heard clearly again.

Sean, holding onto his shreaded sleeve and coat, bleeding profusely, has fallen to a corner of the stern. He looks off toward the dock and opens his mouth to call for help, but nothing comes out. The music grows louder as the band and chorus find their confidence.

Then a tremendous surge of water explodes upward and the dark form is seen again, for an instant, and our view of Sean is lost. When we can see again, Sean and a corner of the stern are gone.

For a moment, Sean is seen holding onto the piece of dock piling with his remaining arm. He cries out for help but it's lost in the swelling sound of the Christmas Carol coming from the dock. Then Sean and the pole disappear beneath the surface. He's just gone. A few moments later the pole pops back to the surface. In the rocking spotlight from the boat the clear outline of the shark's jaws can be seen where it's taken a chunk of it. In the stillness of the night, the band and chorus suddenly stop.

TARKANIAN (O.S.)
(yelling; his patience exhausted)
Get the star higher. Higher! And where the hell are the Wisemen?

10 INT. POLICE STATION - DAY 10

Ellen in shock, moves down a corridor with Lenny, Sean's boss, the Chief. He holds her arm as they move to a back room of the station. Polly and a handful of townspeople watch sadly from the other end.

LENNY
If I didn't have to, I wouldn't.
(hates this conversation)
There's not enough...Law requires a positive identification and there's not...
(can't finish)

He holds the door open and Ellen goes inside.

11 THE BACK ROOM - DAY 11

A sheet covers the table in the center of the room. There's a slight bulge beneath it. Ellen moves to the table. Lenny moves to get ahead of her.

LENNY
I wish there was some way to make it easy....

Ellen, still in shock, watches as Lenny pulls back the sheet. She goes rigid, staring at Sean's remains without expression. He glances at her, then puts the sheet back. She doesn't move. He moves to an old desk which sits in a corner and takes up a package. Sean's service revolver, in his holster, and his badge are on top of it. He brings them to her.

LENNY
(continuing)
His things....

She looks dully at Lenny, then at the package, staring at the service revolver.

LENNY
(continuing)
I thought you'd want them....

She takes what he offers and leaves.

12 THE CORRIDOR 12

Ellen stops and uses all her strength to compose herself. Her expression is etched with controlled rage.

13 and 14 OMITTED 13 and 14

15 EXT. BRODY HOUSE - DAY 15

A taxi pulls up in front and Michael Brody, in his late twenties, Carla, his wife, mid-twenties, and Thea, their five-year-old daughter, get out. As the driver gathers their luggage, they look sadly at the house, then start for it. Thea doesn't really understand what's going on.

16 INT. HOUSE - DAY 16

Michael and his family move into the house.

MICHAEL
Mom?

There's no answer and he looks in the living room. It's empty.

16 CONTINUED 16

MICHAEL
(continuing)
Anybody home?

Polly moves into the hall, followed by Mrs. Kintner, Agnes Taft, and another woman. They all look as though they've been working in the kitchen.

POLLY
Michael....

He moves to her and they embrace. Polly looks at Carla and the two women exchange sad smiles.

MICHAEL
Where's Mom?

Polly points out toward the beach.

POLLY
She's been out there for hours....

MICHAEL
How's she doing?

Polly gives him a look, as if to say, not very well.

MRS. KINTNER
We just came from Tiffany's house....

MRS. TAFT
Poor girl...The doctor's had to sedate her....

Michael nods and leaves. Polly smiles at Thea.

POLLY
I hardly recognize you, Thea. You're so grown up....

THEA
Uncle Sean is dead, you know.
(to Carla)
Will he ever come back?

POLLY
(to Thea)
You want something to eat?

CARLA
(to Thea)
We'll talk about it some more later....

THEA
(to Polly)
I had a hamburger on the plane.

CONTINUED

16 CONTINUED - 2 16

POLLY
We can do better than that....

Polly offers her hand and Thea takes it and they head for the kitchen, Polly and Carla exchanging the knowledge of how difficult this all is for a child.

POLLY
How about a funny bone sandwich?

Thea giggles and they disappear into the kitchen.

17 THE BEACH - DAY 17

Ellen stands at the shoreline, looking out toward the bay, her expression empty of feeling; stoic suppression of her feelings. Michael moves down the beach toward her.

MICHAEL
Mom....

She turns and, for a long moment they look at each other, then he moves to her and takes her in his arms. They hold onto each other for a long time. Tears begin to well up in his eyes. She looks at him, then kisses him gently, then looks back out at the water.

ELLEN
(with deadly calm)
It came for him. It waited all this time and it came for him....

MICHAEL
Mother....

But she doesn't hear him. Her mind and heart are somewhere else.

18 INT. BRODY HOUSE - KITCHEN - NIGHT 18

Carla is organizing the evening meal. Michael moves into the room.

MICHAEL
She's putting Thea to sleep.

He gets a can of beer from the refrigerator and pops the top, then looks at it. She studies him.

MICHAEL
(continuing)
I bought him his first legal drink. He got so pissed that night....

CONTINUED

18 CONTINUED 18

CARLA
He told me you both did....

They look at each other, sharing their grief.

CARLA
(continuing)
He told me a lot about you two....

Carla catches Ellen entering from the corner of her eye. Michael follows her gaze.

MICHAEL
Sit down, Ma....

ELLEN
You guys must be starving....

Ellen moves to the counter and starts pulling out pots and pans, as though she's lost control of herself. Carla moves to calm her down.

CARLA
I'm making dinner. You should....

Ellen pulls herself free from Carla's hand and continues pulling out the pots. She stops suddenly, holding one in her hand. She lets it drop and turns to look at Michael.

ELLEN
I want you to get out of the water....

MICHAEL
What?

ELLEN
I want you to give up that terrible job.

MICHAEL
Come on, Mom, you can't be serious....

ELLEN
(her voice rising)
You're damn right I'm serious....

MICHAEL
I'm just getting started....

ELLEN
I don't want you in the water anymore....

She stops suddenly, aware that Michael and Carla are staring at her.

CONTINUED

18 CONTINUED - 2 18

MICHAEL
Mom, you're upset. sit down...Please....

ELLEN
I won't have anyone in my family anywhere near the water....
(coming unglued)
Never again...Never....

Michael moves to her, trying to take her in his arms, trying to comfort her.

MICHAEL
Hey, come on, you can't believe that voodoo. Sharks don't commit murder. They don't pick out a person....

ELLEN
(pulling away from her son)
It picked Sean...It killed your father....

MICHAEL
Dad died from a heart attack....

ELLEN
He died from fear...From having to go out there after it....

She starts from the room unable to control herself, not wanting to unravel completely in front of Michael and Carla.

MICHAEL
(a last attempt to reason with her)
There's never been a great white where we live. It's warm water... They don't like it....

ELLEN (O.S.)
(as she moves away)
Your brother's dead...Your father's dead....

Michael and Carla look at each other with grave concern.

19 THE BEACH - DAY 19

The sand is hard from the cold and it's empty of people. The water is calm. The day is sunny and peaceful.

CONTINUED

19 CONTINUED 19

MICHAEL (O.S.)
He was such a good-natured kid...
Always going out of his way....

CARLA (O.S.)
He was doing his job....

MICHAEL (O.S.)
It was a piece of wood. A shitty piece of wood. It's not fair....

Michael and Carla move into view, their backs to us, bundled against the cold.

CARLA
He was just doing his job, Michael.

They walk on in silence for a moment and we see them coming toward us. Michael is deeply troubled. Carla is concerned about him.

MICHAEL
God, he could make me laugh sometimes.
(pauses)
He was always tagging after me when we were kids. He wanted so much to do what I was doing.....

Suddenly Michael starts running. Carla watches him for a moment, then starts running after him.

CARLA
Where are you going?

MICHAEL
Nowhere....

He starts running flat out and Carla runs with him, stopping finally because he's too fast and she can't keep pace. She watches as he works every muscle in his body, trying to exhaust himself, trying to rid himself of what he feels.

20 OMITTED 20

21 INT. BRODY HOUSE - DINING ROOM - NIGHT (FROM JAWS) 21

Sean, a small boy, and Martin are at the table. Martin is lost in thought, reflecting on his dilemma about the appearance of a great white shark in Amity and the refusal of the town fathers to shut down the beaches. Sean imitates

CONTINUED

21 CONTINUED 21

his father's every move, mimicking him in every way.

MINISTER (V.O.)
To everything there is a season,
And a time to every purpose under the heaven:
A time to be born, and a time to die....

22 THE CEMETERY - DAY 22

Ellen is smiling, her expression reflecting her memory of her son and her husband. Sean is being buried. The Minister is conducting the graveside service. Thea stands next to Ellen, holding her hand. Carla is next to her. Michael stands on the other side of his mother. Tiffany stands next to him. She's crying. Hundreds of townspeople have come to pay their last respects, Polly, Lenny, Mrs. Kintner, Mrs. Taft, Tarkanian, the Mayor and several Selectmen among them.

MINISTER
A time to plant, and a time to pluck up that which is planted;
A time to kill, and a time to heal;
A time to break down, and a time to build up;
A time to weep, and a time to laugh....

23 INT. BRODY HOUSE - KITCHEN - DAY (FROM JAWS) 23

Martin and Sean are still at the table. Martin finally catches his son and makes a funny face at him and Sean makes one back. Martin opens his arms and Sean comes to him and the boy kisses his father. Ellen watches from the doorway.

MINISTER (V.O.)
A time to mourn, and a time to dance;
A time to cast away stones, and
A time to gather stones together....
A time to embrace, and a time to refrain from embracing....
A time to seek, and a time to lose;
A time to keep, and a time to cast away;
A time to rend, and a time to sew....

23-A OMITTED 23-A

24 THE CEMETERY - DAY 24

Ellen is still smiling. Thea is looking up at her, smiling to herself, trying to figure out what's amusing her grandmother. Michael, and Carla look at Ellen with concern.

MINISTER
A time to keep silence, and a time to speak;
A time to love, and a time to hate;
A time for war, and a time for peace.

25 AVRIL BAY - NIGHT 25

The water laps gently against the shore. A person's legs are seen walking into it. Ellen is revealed walking slowly, deliberately out into the cold water of the bay. Her expression is set with sad determination as though she's going to keep on walking, until the water swallows her up. Finally she stops, and slowly raises her right hand. It holds Sean's service revolver. She points it toward the water in front of her and one by one, coldly, methodically, fires all six rounds into the bay.

26 EXT. DRUGSTORE - DAY 26

Ellen, Michael Carla and Thea leave the store and move off. Thea is unwrapping a lollipop.

CARLA
You'll spoil her.

THEA
That's what grandmas are for.

Ellen, constantly surprised by her granddaughter, laughs. It pleases Michael and Carla.

MICHAEL
I want you to come back with us.

Ellen looks at him with a raised eyebrow. Michael's concern for her is evident.

MICHAEL
(continuing)
Change of scenery...Spend some time with Thea....

CONTINUED

26 CONTINUED 26

THEA
Yes!

Ellen looks at Carla, silently asking for her response.

CARLA
(smiling; taking Ellen's arm)
What do I think? I think it's a lovely idea....

MICHAEL
Please, Mom. At least consider it. You should get away. You shouldn't be alone now....

ELLEN
(mimicking Thea)
Yes!

THEA
You can stay in my room.

ELLEN
(to Thea)
I'd like that.
(to Michael)
I need to be away from here.

Michael, surprised, pleased by how quickly his mother agreed, smiles and she returns it, the first smile she's had for anyone but Thea and the memory of her son and husband since Sean was killed. Carla looks at Michael, her expression etched with love and concern.

27 thru 29 OMITTED 27 thru 29

29-A THE FERRY - DAY 29-A

Michael with Thea in his arms, Ellen and Carla stand together near their taxi as the ferry leaves Amity and heads for the mainland, the first leg of their journey to the Bahamas. Thea is playing a game with Ellen, pretending to whisper a secret. Ellen does it back and Thea giggles hysterically.

THEA
Grandma said, buzz, buzz, buzz....

CONTINUED

29-A CONTINUED 29-A

Ellen laughs at her granddaughter's delight. Michael and Carla grin.

THEA
(continuing)
Swing me...Swing me....

Michael and Ellen start swinging Thea between them. As Thea laughs, Ellen, suddenly, without warning, moves away and starts crying, unseen by the others. She looks back toward the island, sobbing now, finally letting it out, taking a last look at her home. Carla, Thea and Michael are heard laughing as they continue their game.

30 AVRIL BAY - DAY 30

From the surface of the water the ferry is seen becoming smaller and smaller as it moves away. The old dock piling that Sean tried to dislodge from the channel marker, that cost him his life, has washed up on the beach.

It's in several pieces and bears the distinct outline of the great white shark's jaws. Several of its teeth are lodged in the wood.

30-A OMITTED 30-A

30-B NASSAU AIRPORT - DAY 30-B

A large Eastern airline jet descends to the airport, finally touching down and braking as it brings the Brody family to the Bahamas. The plane flashes past....

31 NASSAU BAY - DAY 31

A blur of red flashes past. A Parachutist is being pulled by a speedboat. Several others are revealed, then a crowd of swimmers, and banana boats, and sailfish. The busy bay, it's "high season", is seen from the point of view of a low flying aircraft.

CARLA (O.S.)
I've always wanted to ride one of those....

MICHAEL (O.S.)
No way....

CARLA (O.S.)
(laughing)
Chicken....

32 INT. PLANE - DAY 32

Ellen stares down at the water, carrying her mood from Amity. Michael and Carla ride next to and just behind her and eye Ellen with concern. Michael is dealing with his own grief, forcing himself to put on a "strong" face for his mother. Thea looks back from the front seat. She's riding next to Hoagie Newcombe, the pilot, a man of Ellen's age who looks the "free spirit" he is.

THEA
Can I ride one sometime...?

ELLEN
(breaking free from her trance)
It's too dangerous....

CARLA
(teasing)
Like mother, like son....

MICHAEL
My mother always told me, if God had intended us to ride parachutes for fun, we'd have been born with free tickets....

ELLEN
(laughing)
I never....

THEA
(to Hoagie)
Where's the lady who brings the soda?

Hoagie laughs.

THEA
(continuing)
They had them on the big one....

HOAGIE
I have coffee in the thermos....

THEA
I'm too young for coffee. Can I drive the plane?

CARLA
Thea....

CONTINUED

32 CONTINUED 32

THEA
Sometimes my father puts me in his lap and lets me steer the Jeep.

CARLA
Don't bother Hoagie....

HOAGIE
Sometimes I let special people sit on my lap and steer the plane....

He helps Thea undo her seat belt and she climbs into his lap and he puts her little hands on the wheel, then puts his over them.

MICHAEL
Jake tells me you're going to have to fly for the rest of your life to pay off what you lost at the crap table....

HOAGIE
Good news travels fast....

He throws a smile back at Michael, who smiles back, just a little.

HOAGIE
(continuing)
I'll get it back next time.

THEA
How come it bumps up and down when there's no road?

HOAGIE
The wind does that.
(to Ellen)
Ever been to the Bahamas before?

ELLEN
No....

HOAGIE
First time for everything is the best. After that you know too much and it's never quite the same.

ELLEN
You must get bored easily.

CONTINUED

32 CONTINUED - 2 32

MICHAEL
Not from what I've heard....

HOAGIE
Only on Tuesdays...The rest of the week is interesting as hell.

MICHAEL
Hoagie likes adventure....

Michael glances at Carla, who's smiling at Thea, as Hoagie gives Ellen his most charming smile. Ellen is looking from Michael to Hoagie, not sure what to make of it all.

THEA
What's that?

She's pointing to a gauge with a horizontal white line across it.

HOAGIE
It tells me if I'm flying level. Sometimes it's hard to tell without a road.

THEA
How do you make the plane go up and down?

HOAGIE
Like this....

CARLA
(to Michael)
You okay?

MICHAEL
Yeah.

CARLA
(looking at Ellen; then Michael)
She'll be okay too....

Carla takes Michael's hand and holds it as Hoagie puts the plane into a steep dive. Everyone holds on.

HOAGIE
(continuing)
Want to go for a little ride?

THEA
I do....

ELLEN
Can you just go off...?

HOAGIE
I'm the captain of this majestic ship. It goes where I take it....

He gestures to Ellen to look below and she looks out her window.

33 OMITTED 33

34 THE AIRPORT - DAY 34

Palm trees stir in the gentle breeze. The terminal is decorated for Christmas. A half-dozen islanders eye the air taxi as its wheels touch down.

35 VACATION HOUSE - DAY 35

We move past large, expensive houses off a narrow road. They're landscaped beautifully. The sound of "The Christmas Song" being sung by "someone" is heard.

35-A A CAR - DAY- 35-A

Ellen stares at the houses from an early model white Cadillac as it makes its way toward Michael's house. "The Christmas Song" is coming from its stereo speakers.

36 INT. CAR (MICHAEL'S NEIGHBORHOOD) - DAY 36

Carla is in back with Ellen. Thea is between them, resting her head against her mother's arms. Michael is in front, next to Romeo, the driver, an Islander, black. His car has glitter stars attached to the roof. The stereo speakers are in back.

CARLA
(to Ellen)
No cooking while you're here...No washing dishes...No cleaning....

ELLEN
I'm not on vacation....

CONTINUED

36 CONTINUED 36

THEA
I like Grandma's cooking....

ELLEN
Thank you....

MICHAEL
(pointing)
Neptune's Folly...Our boat....

Ellen sees, from her point of view, an old, patchwork forty-five-foot sailboat with a long bowsprit tied to a dock.

ELLEN (O.S.)
Oh, it looks like my uncle's. He taught me how to sail when I was a kid....

MICHAEL (O.S.)
(continuing)
It's Jake's actually...Our floating lab....

Ellen looks back at her son and offers a tentative smile.

MICHAEL
(continuing)
Beats going to the office....

He turns and points to the small neighborhood of houses they're entering.

MICHAEL
(continuing)
Jake lives over there....

Ellen looks at several small, rundown houses with Christmas decorations.

Romeo, who's been eyeing Ellen in his rearview mirror, picks up his "tour guide" microphone and lowers the stereo player and starts singing, doing a perfect imitation of Nat King Cole, singing the same song. Michael and Carla grin and Thea pulls herself forward to watch. Ellen catches on and laughs.

MICHAEL
(continuing)
Romeo does Tony Bennet and Johnny Mathis too. But they all sound like Nat King Cole....

Romeo grins and keeps on singing.

37 OMITTED 37

38 MICHAEL'S HOUSE - DAY 38

The Cadillac makes its way to a house like the others and stops. A Jeep is parked in the drive. An outbuilding, Carla's studio, is nearby. A small dock is in front. Despite its condition, the house is charming and is situated right on the beach. Romeo is still singing.

The family piles out. Thea heads for the dock.

MICHAEL
I'll help you with the bags, Romeo....

ROMEO
You can take the big one....

Michael laughs.

CARLA
It sure is good to be home....

MICHAEL
It sure is....

Romeo hums as he and Michael start unloading luggage. Carla checks the backseat. Ellen stretches and looks at the house, trying to hide her mother's concern about the way her son is living. Carla sees her and smiles and puts her arm around her.

CARLA
It'll grow on you.

ELLEN
I like it. Really....

She looks at Carla and finds herself smiling back.

CARLA
It has its virtues. It hasn't fallen down yet....

THEA (O.S.)
Watch me, Grandma....

Ellen turns and sees Thea just grabbing an old automobile tire which is suspended by a rope from a beam on the dock.

ELLEN
Stop!

Thea swings out over the water and Ellen runs toward her. Carla and Michael follow.

CONTINUED

38 CONTINUED 38

ELLEN
(continuing)
Thea! Get down from there...Thea!

Thea swings back to the dock and lets go of the tire, looking from her mother to her grandmother, not sure what she's supposed to do.

(ELLEN)
(continuing; as she approaches)
No, no...It's too dangerous....

THEA
Mommy lets me....

CARLA
(holding out her hand)
Come on, sweetheart....

THEA
(upset)
But you always let me....

CARLA
Not today. Come on, Thea....

She moves to her daughter to pick her up and Thea balks. Her exhaustion from the trip is too much. She starts to cry.

THEA
Daddy, why can't I...?

CARLA
(becoming angry)
Did you hear what I said? Come inside....

THEA
I don't want to. I want to swing....

Thea grabs the tire and Carla grabs her and Thea starts screaming through her tears.

CARLA
You can swing later. We have to unpack now....

Thea struggles in Carla's arms as they start for the house.

CONTINUED

38 CONTINUED - 2 38

ELLEN
Oh, I didn't mean...
(trying to lighten the moment)
I'm being such a Grandma....

MICHAEL
Come on, I'll show you around.

Michael takes her arm and they start for the studio.

ELLEN
I didn't mean to start that....

MICHAEL
(smiling)
Don't be such a Grandma...I was always climbing something....

ELLEN
You were a monkey....

Thea is heard crying as Carla takes her into the house and they move on to the studio.

39 INT. STUDIO - DAY 39

An enormous abstract metal sculpture sits center room. It has a huge gaping crevice near its top, not unlike a mouth.

CONTINUED

39 CONTINUED 39

MICHAEL (O.S.)
(as they approach)
Are you all right?

ELLEN (O.S.)
I'm fine....

Ellen finds a smile for her son as they enter the studio.

ELLEN
(continuing)
How are you doing?

MICHAEL
(shrugging)
Okay.

ELLEN
We haven't had a real talk, have we? We'll do that before I go.

He nods. She studies his concern.

ELLEN
(continuing)
I'll be all right, Michael.

MICHAEL
(finding his smile)
Good. So will I....

They look at each other for a moment, then his gaze shifts to the piece of sculpture.

MICHAEL
(continuing)
She calls it, 'Tourist On The Loose.' Local government commissioned it. For the public beach....

CARLA (O.S.)
(yelling from the house)
We forgot to stop at the store.

Ellen studies the piece of sculpture. The studio is filled with other metal pieces and Carla's tools, which include tanks of gas and welder's gear. Ellen doesn't quite know what to make of it.

CONTINUED

39 CONTINUED - 2 39

MICHAEL
(yelling back)
Make a list.

CARLA (O.S.)
We need milk....

MICHAEL
Big unveiling ceremony in a couple of weeks....

CARLA (O.S.)
We need beer....

MICHAEL
I'll be right there.

She looks at him, not quite sure what to say.

MICHAEL
(continuing)
Incredible, isn't it?

His grin is contagious and she smiles and they start out together.

The huge abstract sculpture, with its gaping crevice of a mouth, fills our vision.

40 thru 43 OMITTED 40 thru 43

44 THE WATER - DAY 44

Ellen swims off the beach by Michael's house. She is the only person in sight.

44-A BENEATH THE WATER - DAY 44-A

Ellen is seen from the point of view of something watching her, stalking her, as she swims. We move closer until we're beneath her. She stops swimming and treads water. We move closer and closer.

Ellen sees what's coming toward her and her expression floods with terror. She starts swimming as fast as she can. The water becomes violent as she's attacked. She struggles and the water begins to fill with blood, her blood.

45 THEA'S ROOM - NIGHT 45

Ellen's eyes pop open, wide. Her face is still filled with fear.

46 BENEATH THE WATER - DAY 46

From the point of view of someone, something, we move slowly through the water, exploring the seascape, which is filled with exotic plants and fish and, nearby, the old wreck of a rusting freighter.

JAKE (O.S.)
(through a small underwater speaker; an unhappy voice)
Stop farting around....

MICHAEL (O.S.)
(voice somewhat garbled)
Stop busting my hump....

JAKE (O.S.)
Try the area around the wreck....

A small wet submersible comes into view, working its way slowly over the flat sea bottom. Michael, in wet suit and scuba gear is inside. He's spotted a group of conch and parks the sub.

MICHAEL (O.S.)
Bingo....

He lifts the bubble and leans out and starts checking the conch to separate males and females. A single conch is seen shooting out the appendage which it uses to move, sinking it into the sea bottom and pulling itself forward.

JAKE (O.S.)
How many...?

MICHAEL (O.S.)
Will you leave me alone...?

JAKE (O.S.)
You tagging them...?

MICHAEL
I'm separating the ladies from the gentlemen....

CONTINUED

46 CONTINUED 46

JAKE (O.S.)
You moved any slower, you'd grow roots...We've got a schedule...shake it, man....

MICHAEL (O.S.)
The females have eggs....

JAKE (O.S.)
We'll pass around cigars....

Michael starts putting small round electronic tags on the conch, which he secures with epoxy.

MICHAEL (O.S.)
We're being paid to see where they go...How they propagate....

JAKE (O.S.)
If we had some decent money I'd be able to read their temperatures... Study their motor systems....

MICHAEL
If you'd leave me alone I'd be able to get my work done....

Michael swims free of the sub, to get free from the range of the speaker which carries Jake's voice.

JAKE (O.S.)
Once a grunt, always a grunt. You got no vision, Michael. I'm getting a signal from the first one. You tag it right? It's buzzing. Sounds like a hornet trying to get out of a closet....

Michael ignores him.

47 THE BARGE - DAY 47

Jake, an Islander, black, is listening to his headset. He's agitated. Clarence and William, the surface crew, both Islanders, watch Jake carefully. The barge is low in the water and broad of beam and is permanently moored to this site. A dinghy, with an outboard, is tied to the barge.

JAKE
(through the phone)
Michael!
(to Clarence)
This thing working?

CONTINUED

47 CONTINUED 47

CLARENCE
You rigged it....You spent all that money on an education and you come back looking like this....

JAKE
(yelling; on the phone)
Michael!

Clarence shakes his head sadly, having fun. Jake looks at him, annoyed.

48 BENEATH THE WATER - DAY 48

Michael continues to tag conch.

JAKE (O.S.)
Michael...I know you can hear me....

Michael looks toward the sub and the sound of Jake's voice, then continues his work.

48-A and 48-B OMITTED 48-A and 48-B

48-C INT. STUDIO - DAY 48-C

A flame, almost too bright to look at, welds metal to metal.

Carla works on her sculpture, adding yet another appendage to its trunk. She looks off at something, then lowers the flame of the torch and lifts her mask and studies what she sees, her expression reflecting both a sadness and understanding.

From her point of view, Ellen is seen washing windows outside the house. Her back is to Carla.

Carla watches Ellen for a long moment, a sad smile finally working at the corners of her mouth.

CARLA
I was afraid to ask if you did windows....

Ellen turns and sees Carla and, for just a moment, is troubled at being caught. Then she offers a smile and a shrug.

ELLEN
I don't usually...Not at these rates.

CONTINUED

48-C CONTINUED 48-C

Ellen, her hair tied back, her expression showing fatigue, and Carla, looking more like an auto-body worker than an artist, look at each other, neither sure what to say next.

CARLA
I could use a half-dozen more arms ...I've only got two weeks to get this thing finished....

ELLEN
Do you and Michael ever talk about his work...? About spending so much time working in the water?

CARLA
Usually it's all he talks about...You mustn't worry....

ELLEN
I can't help it....

CARLA
I used to worry...But you know what happens, you find out that scuba diving's safer than climbing into the bathtub....

ELLEN
I shouldn't interfere...
(smiles)
My mother-in-law is so neat she puts paper under the cuckoo clock....

CARLA
Henny Youngman....

ELLEN
You caught me....

CARLA
You're not interfering, Ellen....

The two women look at each other for another moment, then Ellen goes back to work. Carla watches her, then flips down her mask and turns the flame back up and returns to her welding.

49 THE BARGE - DAY 49

The sub is being secured by Clarence and William. Michael is peeling out of his wet suit. Jake is studying Michael's clipboard.

MICHAEL
(yelling)
I know how to tag a damn conch....

CONTINUED

49 CONTINUED 49

JAKE
The readings suck....

MICHAEL
Maybe it's the tags that suck....

JAKE
I made them, man....

MICHAEL
I stuck them on, man....

JAKE
You didn't stick them on right....

MICHAEL
If you made them right, it wouldn't happen...They leak....

JAKE
(yelling)
A blind man could find more conch on a mountainside....

MICHAEL
You couldn't find your ass with both hands....

JAKE
You leave me high and dry...You come back looking like a zombie....

MICHAEL
(squaring off)
Hey!

JAKE
Shouldn't pick on that. Sorry. I'm sorry about your brother....

MICHAEL
Yeah, well, just stop yelling.

Jake approaches, a big grin plastered to his face, and Michael backs off, shaking his head.

MICHAEL
(continuing)
Come on, Jake....

Jake wraps his arms around Michael and lifts him off the deck.

CONTINUED

49 CONTINUED - 2 49

JAKE
I missed you, is all. It's dull around here working alone...Smelling all that sweet cologne....

MICHAEL
Put me down....

JAKE
(looking at Clarence and William)
They won't fight with me....

MICHAEL
Put me down, damnit....

Jake puts him down and laughs and Michael grins.

MICHAEL
(continuing)
Maybe I missed you too....

JAKE
(still grinning; to Clarence)
Where the hell's the beer...?

CLARENCE
Thought you'd never ask...Coming up.... (X)

WILLIAM
Goes good with conch stew...King Conch.... (X)

Clarence opens a cooler and pulls out four bottles of beer.

JAKE
(to William) (X)
Conch...conch...conch research isn't sexy, William. Doesn't attract the big bucks.

WILLIAM (X)
Conch is very important to our economy. It's a good thing to study ...So we'll always have them.

CLARENCE
Conch is an aphrodisiac...

49 CONTINUED - 3 49

CLARENCE (Cont'd)
(as he throws them bottles of beer)
Besides, no one respectable would hire you gents anyway...not with hair like that...a while ago he couldn't get into a restaurant. Sign said, no hats...no platts...dreads, man, dreads. (X)

They screw the tops off the beer bottles and Jake holds his up.

JAKE
To anything but an honest job....

They laugh and drink.

CONTINUED

49-A thru 51 OMITTED 49-A thru 51

52 INT. HOUSE - DAY 52

The Christmas tree, a shiny green fake job, glitters with decorations. Thea is opening the last of her presents. Michael, wearing an outrageous Hawaiian shirt, Carla, who's been playing Santa Claus, Jake and Louisa, a very attractive Islander, black, in her midtwenties, sit on the floor. They've all got drinks, and they're all into Thea.

ELLEN (O.S.)
Your father was six then. Just like you....

THEA
(looking up)
I'm still five....

LOUISA
So's Jake....

Jake makes a face and Louisa smiles at Ellen, who's sitting in a chair, taking her only pleasure from the day, her first Christmas since Martin's death, from Thea's joy.

ELLEN
He was always getting into some sort of mischief....

JAKE
I have no doubt....

MICHAEL
Nothing out of the ordinary....

ELLEN
Once he locked himself in the bathroom and your grandfather had to get the ladder and climb in through the window....

JAKE
Bad boy....

MICHAEL
I didn't do it on purpose....

ELLEN
(smiling)
He didn't spank you very hard.

Thea pulls new sneakers from a box.

52 CONTINUED 52

ELLEN
Once he locked himself in the bathroom and your grandfather had to get the ladder and climb in through the window....

JAKE
Bad boy....

MICHAEL
I didn't do it on purpose....

ELLEN
(smiling)
He didn't spank you very hard.

Thea pulls new sneakers from a box.

THEA
Mommy spanked me once.
(to her parents)
Oh, these are good. Thank you.

She puts them down and starts unwrapping her last present, a big box. Michael takes an outrageous Hawaiian shirt from his box. (X)

CARLA
You're welcome. I was the one who cried.

THEA (X)
Was Uncle Sean ever bad? Did you ever spank him?

Ellen reacts. Michael covers quickly. (X)

MICHAEL
Sharp shirt, Jake....

JAKE
May your sex life be as busy as your shirt....

CARLA
Thank you....

JAKE
Every tropo needs one... (X)
(to Louisa)
Don't you want to see what Santa got you...?

CONTINUED

52 CONTINUED - 2 52

LOUISA
(eyeing him mischievously)
I'm not sure....

CARLA
Marry the man and put him out of his misery....

(X)

JAKE
(to Louisa)
Listen to Carla...Marry me...I'm tall, dark and handsome...two out of three ain't bad....

LOUISA
Don't flatter yourself.... (X)
(laughing)

Thea rips the paper off the box and Michael, Carla, Jake and Louisa turn their attention to her excitement. Ellen watches them, her smile fading as Thea moves to Jake and (X)
Louisa with the box. Ellen's thoughts turn to Sean and she glances out the window toward the ocean.

CONTINUED

52 CONTINUED - 3 52

THEA (O.S.)
If I had a baby brother, I'd be the oldest. I could be in charge....

Ellen leaves the room, unobserved by the others.

CARLA
Only children are my favorites. That means you, MaGee....

THEA
My tea set. I got my tea set.
(to Jake and Louisa)
Thank you....

LOUISA
Everyone should have a tea set....

Michael glances over at his mother and sees that she's going and moves to a window.

THEA (O.S.)
It has a teapot and cups and saucers....

LOUISA (O.S.)
And a sugar bowl and creamer....

THEA (O.S.)
Can I put real tea in it?

LOUISA (O.S.)
Yes, you can put real tea in it....

Michael sees his mother staring sadly at the sea.

THEA (O.S.)
Can I make sandwiches...?

CARLA (O.S.)
Yes, you can make sandwiches....

The phone rings. (X)

THEA (O.S.) (X)
(yelling as she goes)
I've got it. I've got it....

JAKE (O.S.) (X)
If it's National Geographic, tell them we only do covers....

CONTINUED

52 CONTINUED - 4 52

Michael continues to watch his mother as the phone rings twice more, then is answered.

THEA (O.S.)
Hello?

53 THE KITCHEN - DAY 53

Thea is on a chair, holding the phone.

HOOPER (O.S.)
Ho-ho-ho....

THEA
Who's this?

HOOPER (O.S.)
Santa Clause....

THEA
Come on, Uncle Sean, I know it's you....

There's stunned silence at the other end. Thea can't figure it out.

THEA
(continuing)
Uncle Sean...?

Michael moves quickly into the room, his expression etched with confusion and concern. He grabs the phone.

MICHAEL
Who is this?

54 INT. APARTMENT - DAY 54

Matt Hooper is standing at a window, looking out over a city. He feels terrible.

HOOPER
Michael...Jesus, I'm sorry. I...Thea thought...I'm sorry about Sean...I was away...A project at the Antartic ...I just heard....

54-A INT. HOUSE - KITCHEN - DAY 54-A

Michael has his arm around Thea, who is still on the chair.

CONTINUED

54-A CONTINUED 54-A

MICHAEL
Matt?

HOOPER (O.S.)
Tell Thea I'm sorry....

Michael gives Thea a squeeze and lifts her off the chair. She looks at her father with concern, then is attracted to the noise and laughter in the other room and heads for it.

HOOPER (O.S.)
(continuing)
I don't know what the hell to say....

MICHAEL
You don't have to say anything, Matt ...I know how you feel....

54-B INT. APARTMENT - DAY 54-B

Matt is still staring out the window.

HOOPER
Yeah....

MICHAEL (O.S.)
Still chasing fish?

HOOPER
Still tagging conch?

MICHAEL (O.S.)
We'll be done pretty soon....

HOOPER
Tricky little devils, aren't they? How's the degree doing?

MICHAEL (O.S.)
Inch by inch....

HOOPER
How's Ellen?

55 THE BEACH - DAY 55

Ellen stands perfectly still, as though hearing something no one else can hear, staring with a fixed expression at the ocean. She seems terribly sad.

55 CONTINUED 55

MICHAEL (O.S.)
She has good days and bad...I don't know....

HOOPER (O.S.)
She's a tough lady....

MICHAEL (O.S.)
I wish there was something I could do....

HOOPER (O.S.)
She's had a lot to deal with...She needs time....

MICHAEL (O.S.)
Would you talk to her? She's got it in her head that the shark came for him. She still blames it for my father's death....

HOOPER (O.S.)
Oh, boy....

56 INT. HOUSE - KITCHEN - DAY 56

Michael is looking out through the door, toward the window where he was watching his mother.

MICHAEL
I miss him, Matt. I still can't believe he's gone.

CARLA (O.S.)
Tell Matt he should be here....

57 INT. APARTMENT - DAY 57

HOOPER
I wish I was...Remember the Christmas I spent with you on the island? You were still kids...Martin put on that stupid Santa Claus suit....

MICHAEL (O.S.)
The stuffing came out of the pillow he was wearing....

HOOPER
Feathers all over the place....

57 CONTINUED 57

MICHAEL (O.S.)
It was like having snow in the house ...Jesus, I miss them....

THEA (O.S.)
(heard yelling)
Tell Uncle Matt my new Teddy bear can move its arms and legs....

HOOPER
(beginning to crack)
Tell her my Teddy bear snores....

58 INT. HOUSE - KITCHEN - DAY 58

Michael is beginning to cry. The silence builds as he and Matt deal with the memory of Sean and Martin.

HOOPER (O.S.)
(pulling himself together)
Let me speak to Ellen....

MICHAEL
I'll get her. Have a good Christmas, Matt....

HOOPER (O.S.)
You too, Michael....

Michael puts the phone down and collects himself, then leaves. A moment later Carla moves into the kitchen and picks up the phone.

CARLA
I thought I'd steal a minute with my second favorite marine biologist.

HOOPER (O.S.)
I was going to bring you back a penguin but I couldn't find one that wanted to winter in the Bahamas....

She smiles, a little.

59 thru 63 OMITTED 59 thru 63

64 EXT. HOUSE - DAY 64

Ellen stares out to sea, her expression unchanged. Michael moves out of the house, working to put on a "face" for her.

CONTINUED

64 CONTINUED 64

MICHAEL
Matt's on the phone.

She turns and heads for the house, as though Michael's not there. As she passes, she stops and looks at him.

ELLEN
I want you to give up your work....

MICHAEL
Mom, please don't start that again....

ELLEN
You could teach...You could....

MICHAEL
I'm not going to quit now....

ELLEN
You're all I have left...I don't want you going in the water....

He puts his hands on her shoulders.

MICHAEL
What I do is perfectly safe. Jake and I are scientists. One of these days we'll be PHDs...Perfectly Harmless Derelicts...We know what we're doing. There's nothing to worry about. It's warm water here, remember? Great whites hate it... Wrinkles their skin...Makes them look like prunes....

He smiles and she manages a small one in return.

MICHAEL
(continuing)
Come on...You can do better than that. You've got a big one in there somewhere....

Her smile grows.

MICHAEL
(continuing)
A little better. But you'll have to do better than that. Now go talk to Matt. He misses you.

He kisses her and she offers a genuine smile, then moves into the house. He watches her go, still concerned.

65 OMITTED 65

66 THE BEACH - DAY 66

Thea and Ellen are at the water's edge, building a sand castle. Up the beach, at the point, there's a speedboat near the shore. Hoagie is wading out to it, holding out an envelope, which the man in the boat finally is able to grab.

ELLEN
We have to dig it deep so the water will go all the way around...So we can swim in it....

THEA
You're silly....

They dig the moat, Thea with her shovel. Ellen with her hands.

ELLEN
It will be Buckingham Palace and you'll be Princess Di and there'll be a big parade of Horse Guards and you'll ride in a golden carriage....

Thea giggles and Ellen smiles her pleasure at being able to do that, even as she begins to shudder, as though her body temperature has suddenly dropped thirty degrees, and she looks out over the water, feeling something which fills her with fear.

CONTINUED

66 CONTINUED 66

ELLEN
(quietly; with conviction; as though talking to something unseen)
You're coming, aren't you...?

THEA (O.S.)
Who's coming?

Ellen looks around. Thea is still digging.

ELLEN
No one. Nothing.
(starts digging)
We've got to get this finished before the tide comes in.

THEA
It's not nice to be evasive.

Ellen looks at her, still surprised by what her granddaughter is capable of saying. The man in the boat looks in the envelope as Hoagie starts wading back to the beach.

THEA
(continuing)
My mother says that to my father.

Ellen laughs.

MAN IN THE BOAT
Next time don't keep me waiting....

HOAGIE
(shouting; unhappy)
Yeah...Yeah...Yeah....

Ellen has turned and watches as the speedboat roars off and Hoagie grabs his fishing gear and starts down the beach toward her. Thea keeps digging.

HOAGIE
(continuing; as he spots Ellen; a big smile)
Hello, Ellen....

CONTINUED

66 CONTINUED 66

He waves. She watches as he comes closer.

HOAGIE
(continuing)
I don't know why I fish here...Never catch anything...Must be a sign under the water...'Beware, Hoagie's here....'

THEA
You're the man who drives the plane.

ELLEN
(correcting her)
Flies the plane....

HOAGIE
Mostly it feels like driving. You digging for buried treasure?

THEA
We're building a sand castle.

Hoagie sets his gear down and squats to take a closer look. He eys Thea playfully.

HOAGIE
You the architect?

THEA
I'm an artist. Like my mother.

Hoagie grins at her, then eyes Ellen, who's looking out over the water again, her expression set with foreboding.

67 NEPTUNE'S FOLLY - DAY 67

Conch larva are seen under a microscope.

JAKE (O.S)
You know why? That's what happens when you lead one of those Norman Rockwell sheltered lives. That's what's wrong with you....

Michael is revealed at the microscope, studying the conch larva. A large fish tank, which is filled with them -- they can't be seen with the naked eye -- is nearby.

MICHAEL
You can talk...You weren't exactly a deprived kid. Next thing you're going to start about going back to your roots and that rock reggae crap. Cut

67 CONTINUED 67

MICHEL (Cont'd)
that hair and you're nothing but a three-piece suit....

Jake is at the bench which holds lab equipment and tools, writing figures in a notebook. Above him are shelves of bottled, preserved specimens. Clarence is drumming a native rhythm against a bulkhead. It's slowly getting on Jake's nerves.

JAKE
We have three months of work and approximately no money left to support it....

CLARENCE
Spent it all on beer....

Jake gives Clarence a dirty look and turns back to Michael.

JAKE
Bahamian Fisheries Department isn't exactly Fort Knox....

He slides the notebook to Michael, who studies the figures.

JAKE
(continuing)
Office of Naval Research has some money....

MICHAEL
Forget it....

JAKE
Money is money....

MICHAEL
They put bombs on dolphins....

JAKE
I know a guy who got money from them to study eels....

CLARENCE
Tough to put a bomb on an eel....

Jake gives Clarence another dirty look.

JAKE
(to Michael)
I'm busting my ass to get my degree... I'm tired of all this paradise shit....

Jake moves for the cabin door, to the deck above.

MICHAEL
I like it here....

Michael follows Jake.

67-A TOPSIDE - DAY 67-A

JAKE
A regular tropo...Spend the rest of your life in a bathing suit, living off nickel and dime grants.

MICHAEL
You going to give me a hand or a headache....

JAKE
You want to be a bum all your life, be my guest. Not me. I'm not growing old chasing snails and dying from terminal crotch rot....

MICHAEL
It's not a bad life, Jake....

JAKE
You're afraid of the competition out there....

CLARENCE
(his drumbeat continuing)
Sweet breezes...Sweet women....

JAKE
(to Clarence)
You have something to say about everything....

Clarence keeps drumming.

MICHAEL
He's just trying to keep you from disappearing up your own....

JAKE
You're nothing but a bunch of goddamn romantics. You're never going to amount to anything.

Michael spots his mother on the beach with Hoagie.

JAKE
(continuing)
I expect to come back here some day and find you teaching conch to talk. And knock off that stupid drumming....

Clarence and Jake start yelling at each other in rapid-fire Bahamiam. Michael stares at his mother.

CONTINUED

67-A CONTINUED 67-A

WILLIAM
I like conch....

Jake gives him a dirty look, leaving poor William confused. Michael shakes his head, suppressing a grin.

68 THE BEACH - DAY 68

Thea works on her sand castle, shaping the building inside the moat.

Ellen and Hoagie sit at the water's edge, far enough away not to be heard. She stares out at the water. He studies her. She looks at him finally, trying to rationalize the conversation they've already had.

ELLEN
I don't know why I've told you all this. I hardly know you.

HOAGIE
Sometimes talking to a stranger is easier....

ELLEN
I...I can't explain it. It's just something I feel.

HOAGIE
I always listen to my feelings....

She shifts her gaze back out over the water.

ELLEN
Sometimes I think I'm going crazy. The nightmares....

HOAGIE
It could have been an accident....

ELLEN
(looking at him)
It was no accident....

HOAGIE
I'm not saying you're wrong, just that there are other possibilities....

ELLEN
When it killed Sean it was like a stab in the heart. I knew with absolute certainty that it had come for him. I knew that. I know it's coming....

CONTINUED

68 CONTINUED 68

She's moving toward the edge, trembling now and he takes her hand and holds it between them.

ELLEN
(suddenly; matter-of-factly)
What's it cost to take a ride on that plane...?

THEA (O.S.)
(yelling)
The water's coming in...The water's coming in....

Ellen stands and they move together to Thea.

HOAGIE
Depends on where you want to go....

ELLEN
Doesn't matter....

THEA
Hurry!

HOAGIE
Just like that?

ELLEN
(laughing)
Just like that....

She turns her attention to Thea, who's helping the water fill her moat.

69 INT. PLANE - DAY 69

Hoagie and Ellen are side by side in a private aircraft.

HOAGIE
(in the midst of it)
He was struck by lightning, this man, seven times. Took his toenail, his shoe, his hat...set his hair on fire. But it didn't kill him. No one could ever explain that....

She glances at him, amused by his efforts to entertain her.

ELLEN
How can you just take the plane like this?

69 CONTINUED 69

HOAGIE
Boss' day off...Take the wheel....

ELLEN
I can't....

HOAGIE
Sure you can....

ELLEN
I don't know how....

HOAGIE
No one does till they learn....

He lets go of the wheel and the plane starts to lose altitude.

ELLEN
What are you doing?

HOAGIE
If you don't take it, we'll be swimming in a minute.

She hesitates, then grabs the wheel in front of her and he puts a hand on one of hers and guides the wheel back so the plane levels off. She's gripping the wheel so tightly her knuckles are turning white.

HOAGIE
(continuing)
Easy does it. Hold her gently. She'll damn near fly herself.

She tries to relax and, after a few moments he takes his hand off hers. She tenses.

HOAGIE
(continuing)
It's just like driving a car....

ELLEN
Where do I pull off...?

HOAGIE
(laughing)
You're doing fine. I'll keep you out of trouble. Relax....

Ellen stares straight ahead, trying to get the feel of it.

ELLEN
Where are we going?

CONTINUED

69 CONTINUED - 2 69

He answers with a mischievous grin.

ELLEN
(continuing)
I'm only doing this to get out of my family's hair....

HOAGIE
One time I was flying supplies up the Amazon. Went down in the jungle....

ELLEN
You're not going to tell me, are you?

HOAGIE
Got picked up by a tribe of head-hunters....

ELLEN
You're impossible....

HOAGIE
They took me to the chief, who took a long look at me, then took me in his hut....

ELLEN
The plane's turning....

The plane is indeed starting to slip into a gentle banking turn. It's Hoagie's doing. He's nudging his wheel slightly.

HOAGIE
In the hut, sitting on a pole was a shrunken head. My head. Me.

She glances at him, then looks ahead, not sure whether she should be nervous about the plane's behavior.

HOAGIE
(continuing)
It was like looking in one of those mirrors which says, objects may be closer than they appear. Chief said, there are two of everybody in the world and since we already have one of you, the other one can go.

Ellen laughs. Hoagie grins.

CONTINUED

69 CONTINUED - 3 69

HOAGIE
(continuing)
How do you like flying?

ELLEN
It's wonderful....

She eases the plane into more of a turn and enjoys the sensation. She glances at him and he nods that she's doing just fine.

HOAGIE
You are crazy, Ellen. No matter what anyone says....

She laughs and turns her attention to flying.

70 AN ISLAND - NATIVE QUARTER - DAY 70

A native festival, a parade filled with masked and costumed dancers and musicians and marchers, blasts its way through the ancient, narrow streets of an early Bahamian settlement.

Hoagie, wearing a windbreaker, and Ellen, who's changed her clothes, thread their way through the throng, moving like Salmon upstream against the flow of the mass of humanity moving the other way. She's fascinated by the music and noise and color of what's around her.

HOAGIE
(yelling)
A few more streets....

She casts a smile at him, then returns her attention to the parade. Hoagie navigates them through the crowd.

71 A STREET - DAY 71

Hoagie leads Ellen up a street no wider than an alley. The old houses seem to lean toward each other. The street is empty because its residents are all at the festival, whose noise follows them as they move away from it.

HOAGIE
A few more houses....

They move on.

72 EXT. HOUSE - DAY 72

Ellen watches from the street as Hoagie and Charles Townsend, an islander, black, talk quietly on the porch. She sees Hoagie take a small, bulging envelope from his pocket and give it to Charles, who looks inside, smiles, then puts it in his pocket. The two men shake hands.

73 THE BARGE - DAY 73

Michael and Clarence are sitting at the edge of it, their feet in the water. William is flaked out near the winch, reading.

MICHAEL
(on the horn)
How many?

JAKE (O.S.)
Stop busting my hump....

MICHAEL
Oh, it's okay for you, but not for me....

JAKE (O.S.)
Have no fear, Jake is here...I've struck the mother-lode. I'm counting.... (X)

74 BENEATH THE SURFACE - DAY 74

Jake maneuvers the sub above an enormous group of conch, trying to take measure of what he's come across.

MICHAEL (O.S.)
Careful how you tag them...You don't want to be getting a shock down there ...Your hair already looks bad enough.... (X)

(X)
As Michael speaks, Jake looks up from his clipboard and sees staring at him, the dead black eye of a fish whose pupil looks to be about the size of a bowling ball. He freezes, staring back at it. (X)

MICHAEL (O.S.)
(continuing)
Trouble with you, Jake, is you have no sense of humor....

JAKE
(finding his voice)
Holy shit!

The eye disappears and Jake starts looking for it.

JAKE
(continuing)
Got a big fish down here....

MICHAEL (O.S.)
How big?

75 THE BARGE - DAY 75

Michael stands to scan the water and the shark explodes out of the water, over the low side of the barge, passing within a few feet of Clarence, who freezes, his mouth open with terrified surprise, and goes straight for Michael, who throws himself to the deck. The shark misses him by inches, unable to close its great jaws about him because of the width of the barge. As quickly as it appeared, the shark is gone.

76 THE STREET - DAY 76

Hoagie and Ellen fight their way across the street, through the festival parade. The noise is deafening.

Suddenly Ellen stops. She shudders as she did on the beach. Hoagie looks back and sees her and threads his way to her, bumping into several dancers as he goes. She's staring off into the distance, seeing something beyond the reach of her vision.

HOAGIE
What's wrong?

ELLEN
Nothing....

She looks at him and manufactures a smile.

ELLEN
(continuing)
I'm fine.

HOAGIE
No you're not....

ELLEN
I'm terrific...Come on....

She grabs his hand and pulls him into a group of dancers, picking up their rhythm, trying desperately to get into it. He's forced to dance with her, though every bone in his body resists the idea.

HOAGIE
(yelling above the din)
Give it up....

She ignores him, throwing every ounce of energy she has into the dancing.

CONTINUED

76 CONTINUED 76

HOAGIE
(continuing; yelling)
You can't keep doing this....

Again she ignores him and he's bumped into and they lose each other for a moment. She dances on and he has to run to catch her. He takes her arm and stops her.

HOAGIE
(continuing)
I can't keep doing this....

The merrymakers pass around them like a river rushes past a rock. A band passes them and they can hardly hear themselves think.

ELLEN
(shouting)
You promised me a drink....

HOAGIE
(shouting back)
Sharks come and go, Ellen. People don't have anything to do with it....

ELLEN
(shouting)
The kind with an umbrella in it....

HOAGIE
Give it up...Kick it in the ass... Get on with your life....

The band passes and the noise settles, momentarily, to a dull roar as more dancers move around them.

HOAGIE
(continuing)
I know what you're going through. The nightmares will go away...
(grins)
I ever tell you about the time I flew the pandas from China to a zoo? The lady panda fell in love with me....

Ellen starts to laugh. She can't stop herself. The music grows louder. He holds out his hand and she looks at it, then takes it and they look at each other for a long moment.

HOAGIE
(continuing)
A drink with an umbrella in it....

CONTINUED

76 CONTINUED - 2 76

ELLEN
A big one....

HOAGIE
A big one....

They push their way through the parade until they disappear from view.

77 and 78 OMITTED 77 and 78

79 THE BARGE - DAY 79

Clarence and William, still excited, and not a little frightened, glance at the water as they secure the sub.

CLARENCE
Never saw anything that big. Never...
(to Michael)
I was right next to you. The bastard went right past me....

WILLIAM
Should have gone for Jake.
(to Jake; explaining himself)
Had you right there. Why would it come up...?

Michael is still shaky, trying to get control of himself. Jake's not buying any of it.

CLARENCE
What the hell's it doing in warm water anyway...?

JAKE
What difference does it make? It's here....

Michael turns from the water and looks at Jake.

JAKE
(continuing)
You guys are making this into something that just isn't so...It's just a shark. A great big bloody wonderful shark. Don't say anything to anyone. The locals find out they'll panic. They'll want to kill it.
(his excitement growing)
We've got us a great white, Michael. We're going to do us some real research...,

CONTINUED

79 CONTINUED 79

MICHAEL
(quietly; matter-of-factly)
Don't say anything about this to my mother....

Michael looks back out over the water.

JAKE
Oh, shit, man, I'm sorry....

He moves to Michael.

JAKE
(continuing)
I didn't mean to run off at the mouth like that. She's going through a lot. I know you're hurting about your brother....

Michael doesn't answer. He continues to stare at the sea, his expression filled with ambivalence. Jake puts his arm around him.

79-A EXT. MICHAEL'S HOUSE - NIGHT 79-A

Headlights break the darkness as a car pulls up. Ellen gets out.

ELLEN
Good night....

She shakes his hand and starts to take it back and he holds it, looking at her in a way that suggests he'd like more.

ELLEN
(continuing)
Please, Hoagie....

He smiles and lets go of her hand.

HOAGIE
Good night, Ellen....

The car pulls away and Ellen starts for the house.

CARLA (O.S.)
Come to bed....

79-B INT. HOUSE - NIGHT - BEDROOM 79-B

Michael stands at the window, in the dark, watching his mother. He's seen and heard it all. Carla is in bed.

CONTINUED

79-B CONTINUED 79-B

CARLA
He took her sightseeing. You work...I work...She needs someone to help take her mind off things....

He looks at her, his expression troubled. She smiles and pats the bed next to him.

CARLA
(continuing)
I'll take your mind off things, sailor....

He finds a small smile and moves to her open arms. Ellen can be heard moving into the house.

80 INT. CASINO - NIGHT 80

Playing cards settle softly on a felt table. Blackjack hands are being dealt to five players.

Louisa deals, her fast hands expertly distributing the last of the "up" cards. She deals her own, then glances past the players as they study their cards.

Jake, Carla, Ellen and Michael, all dressed for a big night out, stand in back of the players. Jake points to his watch impatiently.

JAKE
(mouthing the words silently)
How much longer? This is supposed to be your party.

LOUISA
(mouthing back; smiling)
In a few minutes....

Louisa starts dealing the first "hits."

Michael glances about. He seems on edge.

MICHAEL
I'll check the table....

Michael leaves, heading for another room. Ellen watches him go, exposing her concern for his troubled mood.

CARLA
(to Ellen)
You want to try your hand at something...?

80 CONTINUED 80

ELLEN
I'd be afraid of losing....

JAKE
I'm afraid of winning. I wouldn't know what to do with the money....

CARLA
Fat chance, cowboy....

Jake grins as a groundswell of excitement carries across the room, which is filled with gamblers and decorations for New Year's Eve. The joint is jumping. They look for its source and see Hoagie at the crap table, accepting the congratulations of those around him. He smiles as a large pile of chips is raked in front of him, adding to the pile he already has. Irma, an Islander, light-skinned who's dressed in a low-cut satin gown with sequins, is hanging on him.

CARLA
(continuing)
Come on...I want to see....

Jake, Ellen on one arm, Carla on the other, moves across the room as Hoagie rolls again, and wins again.

81 THE CRAP TABLE 81

Hoagie sees them approaching as the pile of chips in front of him grows. He smiles at Ellen, as he's given the dice again. Irma gives Ellen a look. The excitement at the table is high. Bets are being placed. Everyone is eyeing Hoagie, who is slightly "pissed" and has a mischievous glint in his eye.

HOAGIE
Couple of more passes and I'll buy my own airplane...Hell, maybe my own airline....

ELLEN
(eyeing the chips)
You're not going to bet it all....

HOAGIE
All or nothing. You want to roll them for me?

ELLEN
No!

CONTINUED

81 CONTINUED 81

Irma doesn't know what to make of Hoagie's interest in Ellen. Hoagie grins, closes his eyes for a moment, making his secret incantation, then opens them, smiles once more at Ellen and rolls. The dice skip down the table, bounce off the other end and settle. A soft moan goes up from the people around the table. Hoagie's grin wavers, then is restored. Irma has just seen her big night go up in smoke.

HOUSE MAN (O.S.)
Snake eyes....

ELLEN
Is that bad?

HOAGIE
Depends on your point of view....

He pushes his chips forward, accepting condolences from a few of the players, then steps away. (X)

HOAGIE
(continuing)
It was theirs anyway. I'll buy us all a drink....

JAKE
We'll buy you one. We're having a party....

CARLA
Louisa's birthday....

HOAGIE
On New Year's Eve?

CARLA
Beats Labor Day.... (X)

Hoagie whispers something dirty to Irma, who giggles, eyes him suggestively, then leaves. The rest of them start for the lounge. Louisa is seen talking to her relief dealer. (X)

ELLEN
(to Jake)
When do you and Louisa get to see each other? Between your working days and her working nights....

JAKE
I get her at two in the morning, when she's at her best. Besides, how many marine biologists can cut cards with one hand and fan a deck...? (X)

CONTINUED

81 CONTINUED - 2 81

They thread their way through the gaming tables.

JAKE
(continuing)
She's in management training.... (X)

ELLEN (X)
The whole casino...?

JAKE (X)
The whole hotel....

82 THE LOUNGE - NIGHT 82

A trio plays softly. A dozen couples dance. The tables are full. Hats, horns and decorations are everywhere. Ellen, Hoagie, Michael, Carla, Jake and Louisa, who's had time to make a fast change and looks terrific, wait as Shirley, their waitress, sets the last of their drinks on the table.

SHIRLEY
On the house....

Jake grins at her, then at the others.

JAKE
My father used to say that you have two loves in your life...what you do and who you do it with...Here's to my love with wit and sass....

LOUISA
Here it comes....

JAKE
Here's to the woman whose legs have class....

LOUISA
Here comes the cow ca-ca....

JAKE
Here's to the lady with the beautiful round.... (X)

LOUISA
Jake, watch your mouth....

JAKE
With the beautiful future behind her....

LOUISA
(smiling) (X)
You should know....

CONTINUED

82 CONITNUED - 2 82

LOUISA
You want to marry me, you're going to have to straighten out your life....

ELLEN
(getting into it)
He looks perfectly responsible to me....

LOUISA
Jake's idea of responsibility ends with dressing himself in the morning....

ELLEN
(teasing)
Well, I think he's cute....

JAKE
Woman has taste....

LOUISA
When he has a pillow over his head....

JAKE
You want to be careful how you talk to me...I'm about to become famous...You should see....

MICHAEL
(almost coming out of his chair)
Jake!

LOUISA
No shop talk...You promised....

JAKE
(catching himself)
Sorry....

Michael starts to breathe again. Hoagie stands.

HOAGIE
(to Ellen)
Would you suffer through a dance with me?

ELLEN
(standing)
You'll be sorry.

Michael shifts his gaze from Jake, who he's angry at, to Hoagie and his mother, a situation that's creating fresh alarm. They're moving to the dance floor. Irma is abjectly unhappy.

HOAGIE
I have two right feet.

82 CONTINUED - 3 82

ELLEN
Good. I have two left....

CARLA
(to Michael)
Will you lighten up. This is supposed to be a party....

LOUISA
My party....

JAKE
He's depressed because he's started to count conch when he goes to sleep....

Michael casts an unhappy look at Jake, then stands.

MICHAEL
Excuse me....

He heads for the dance floor.

83 THE DANCE FLOOR 83

Ellen smiles at Hoagie, caught up in the story he's started telling her. He stops when he sees Michael heading for them. She sees her son.

MICHAEL
(as lightly as he can)
Mind if I cut in? Your date's lonely....

HOAGIE
The world would be a better place if more sons danced with their mothers.

Hoagie returns to the table and Michael and Ellen start dancing.

MICHAEL
(finally; a trace of sarcasm)
You're having a good time....

ELLEN
I am.

CONTINUED

83 CONTINUED 83

Michael eyes Hoagie, who's joining the others, already getting caught up in their conversation.

ELLEN
(continuing)
Stop pouting. You look like you did when you were six and didn't get something you wanted.

He looks at her.

ELLEN
(continuing)
I enjoy his company....

MICHAEL
I don't like him chasing around after you...I don't trust him....

ELLEN
He's not chasing and I'm not running. And that's ridiculous....

Michael clams up and she studies him.

ELLEN
(continuing)
I've been a pain in the ass and I'm sorry.

He looks at her quizzically.

ELLEN
(continuing)
I'm not going to bother you anymore about your work....

MICHAEL
You're not a pain in the ass....

ELLEN
Will you let me finish. I've been working on this all day.

She smiles at him, then becomes serious.

ELLEN
(continuing)
Your brother's death almost killed me. I'm not sure I'll ever get over it. But I can't allow myself to keep on believing it was intentional. I'm not going to let an obsession run my life.

83 CONTINUED - 2 83

Michael stares at his mother uncomfortably.

ELLEN
(continuing)
I finally figured it out.... (X)

MICHAEL
Good.

He doesn't seem all that happy.

ELLEN
That's it? Good...I thought you'd break out the champagne....

MICHAEL
I'm pleased. I really am. Really....

ELLEN
No more sharks. No more nagging...I'll stay for another week, then I'll go home.... (X)

MICHAEL
You just got here....

ELLEN
(laughing)
Kids are never satisfied. I have my house, my friends, my work...My life, Michael. I have to live it. Besides, I'll be back. Now show your mother what a good dancer you are. (X)

She rests her head on his shoulder and they dance on. His expression reveals confusion. He's caught between her effort to get rid of an idea and his suspicion that it may be true.

84 THE DOCK - DAY 84

Michael walks from the Jeep to Neptune's Folly. It's the beginning of a new day and he hasn't slept and looks terrible.

85 NEPTUNE'S FOLLY - DAY 85

He boards her, looking for Clarence and William.

MICHAEL
Where is everybody?

JAKE (O.S.)
Down here....

Michael heads for the cabin.

86 BELOW DECKS - DAY 86

Jake is at the bench, soldering wires into a small cylindrical device. Another device like it is nearby on the bench along with several small speakers and an oscilloscope.

MICHAEL
What happened to Clarence and...?

JAKE
Gave them the day off....

Michael moves to the bench, not sure what's going on. He watches Jake work.

MICHAEL
What for? We've got a job to finish ...Why are you making the monitor?

JAKE
Part of the plan, man....

Jake presses one of the barbs from the monitor to Michael's chest.

JAKE
(continuing)
We study its heart, then its digestive system...We learn something no one else knows...We become famous, man....

The sound of his heart is heard over a speaker. Jake uses the other barb as a microphone.

JAKE
(continuing; like a travelogue)
As the sun slowly sets in the West, we bid a fond farewell to the family of conch....

Michael, pissed off, pulls Jake's hand away.

MICHAEL
What the hell are you talking about?

Jake puts the barb to his chest and his heart is heard.

JAKE
We're out of money, partner...We wrap it up, write it up and turn it in... How come your heart sounds stronger than mine? You got two of them...?

CONTINUED

86 CONTINUED 86

MICHAEL
We don't write up anything until we're done....

JAKE
Okay...we're done, man....

CONTINUED

86 CONTINUED 86

MICHAEL
When we got the grant....

JAKE
When I got the grant....

MICHAEL
When I signed on....

JAKE
When I invited you....

MICHAEL
We got it together, Jake....

JAKE
Okay...we got it together....

MICHAEL
(voice rising)
We have at least three months' work left. We can't write a report...We don't know enough....

JAKE
We've got a rare bird here, Michael. Great whites don't come to the Bahamas. There's never been one down here before. I'm not just going to let it swim away.

MICHAEL
My name goes on that report. It's a half-assed job, I don't get my doctorate. Neither do you....

JAKE
The shark will get it for us....

Michael takes a hard look at him, then starts to leave.

JAKE
(continuing)
I thought we were planning a long rosy future together....

MICHAEL
So did I....

Jake goes after him.

JAKE
Hey!

He grabs Michael and they face each other.

CONTINUED

86 CONTINUED - 2 86

JAKE
(continuing)
Even if it's there, it won't be around forever. It'll figure out the water's too warm and take off. We'll never get this chance again... It's what we were trained for, for Christ's sake. It's why you spent all that time on the books....

He looks at Michael, who's hesitating.

JAKE
(continuing; grinning)
We'll give it a few days, then it's back to the snails. Indulge me, Michael.

There's a long moment of silence as the two men stare at each other.

MICHAEL
(finally)
I don't know shit about electronics....

JAKE
(laughing)
You don't know shit about anything. Time you learned....

87 EXT. HOUSE - DAY 87

CARLA (O.S.)
(yelling)
This is the third time this month you've forgotten to take it out.

She appears around the corner hauling a large plastic bag of garbage, heading for the street.

MICHAEL (O.S.)
I have a lot on my mind....

He appears behind her, engaged in the same task.

CARLA
It doesn't take much to remember what day they come....

MICHAEL
My brain's shrinking. There's only so much room....

CONTINUED

87 CONTINUED 87

CARLA
Don't give me that preoccupied scientist crap. I'm trying to get ready for....

MICHAEL
I thought artists worked with their subconscious....

She gives him a dirty look as they deposit the garbage bags in their "pickup" spot. He tries out a smile on her. It's not working today.

MICHAEL
(continuing)
How come it's my responsibility?

CARLA
Because....

She starts for her studio.

MICHAEL
Oh, okay. Now I understand. All you had to do was explain it.

She ignores him and he watches her, frustrated, until she moves inside. Then he starts after her.

88 INT. STUDIO - DAY 88

She grabs her welder's mask, then fires up her torch. He enters.

MICHAEL
(before he's seen)
I take out the garbage, because...I'm glad we got that straightened out....

CARLA
We don't have anything straightened out. You're uptight about something ...what's wrong?

MICHAEL
Why should there be anything wrong? I'm sitting around the house, enjoying my day off and you start yelling at me about garbage....

She gives him a hard, steady look which says, there's more to it than garbage.

CONTINUED

88 CONTINUED 88

MICHAEL
(continuing; quietly)
What the hell are we arguing about?

CARLA
I don't know...You...I don't know.

He moves toward her and she holds the torch toward him.

MICHAEL
No fair, I'm not armed.

CARLA
Then don't come any closer.

MICHAEL
Turn it off....

CARLA
No....

MICHAEL
Off....

CARLA
I have work....

MICHAEL
I've always wanted to make love to an angry welder. I've dreamed of nothing else since I was a small boy.

She can't help smiling. She turns the torch off and he moves the rest of the way to her and kisses her.

CARLA
(murmuring)
Close the door.

MICHAEL
They're at the beach....

She kisses him this time.

89 THE BARGE - DAY 89

Jake is secured to the davit with a line. Michael is tying another line around his waist. Clarence and William are chumming the water with meat and blood. Several large chunks of horse meat are on lines, over the side. Jake holds a long pole to which the heart monitoring device, with its barbs, is attached. The big boat, their floating lab, is secured to one side of the barge.

MICHAEL
You sure you've done this before?

89 CONTINUED 89

JAKE
Lots of times....

Michael tests the knot, then Jake moves to the edge of the barge and leans out as far as he can.

MICHAEL
And it's always worked?

JAKE
(grinning back at him)
So far....

CLARENCE
It's coming....

They see the fin making its way toward the barge. Michael tenses, moving back toward the center of the barge until the line he's holding goes taut.

Jake, the pole held high, watches as the shark gets closer, his body tensing as he gets ready.

Michael is rigid, mesmerized with the approaching shark, his expression filled with what he's wondering -- will it try to get him?

JAKE
You remember how to pull a rope...?

Michael looks at Jake blankly, then stares at the oncoming shark, which comes closer and closer, then, at the last moment rolls to its side and opens its great jaws and goes for the horse meat.

Jake waits until the shark's underside is at its most exposed, then rams the pole into it, then pulls it back quickly.

JAKE
(continuing)
Hot damn! We got it!

Michael is still transfixed. Jake looks back at him.

JAKE
(continuing)
Now would be a good time....

Michael remembers his job and pulls Jake back to the barge.

The shark, a thirty-pound piece of horse meat in its mouth, rolls away, disappearing beneath the surface.

JAKE
(continuing)
Let's see if the damn thing works....

90 WATERFRONT CAFE - DAY 90

The ocean is like a blue-green lake, its placid surface reflecting the early afternoon sun.

HOAGIE (O.S.)
You don't have to go....

Ellen stares out at the water, her expression wistful.

HOAGIE (O.S.)
(continuing)
You don't have to do anything you don't want to....

She turns to Hoagie, who's sitting across the table from her. He sips his coffee and studies her. She looks past him to the others who are still eating lunch.

HOAGIE
(continuing)
Our little island seems to agree with you....

ELLEN
I have my own little island.

HOAGIE
But it gets cold in winter....

She smiles at that and sips her coffee.

HOAGIE
(continuing)
I tried winter once. Burlington, Vermont. Flew a run to New York. I have a bone in my foot that still hasn't thawed. When I was a small boy....

ELLEN
That's hard to imagine....

HOAGIE
(grinning)
I dreamed about always being warm... Stay a while....

His tone of voice causes her to look at him quizzically.

CONTINUED

90 CONTINUED 90

HOAGIE
(continuing)
I could take some time off....

ELLEN
You're always taking time off....

HOAGIE
I like to travel....

She smiles and he returns it.

HOAGIE
(continuing)
I'll nick the boss' plane again....

ELLEN
What?

HOAGIE
(grinning)
I borrow it without telling him....

ELLEN
Won't you get in trouble...?

HOAGIE
Only if he finds out...It's a short hop to the Caribbean. We could take a few days....

ELLEN
There must be plenty of women who would be glad to go....

HOAGIE
There are...I'm tired of one-way conversations....

They look at each other for a long moment.

HOAGIE
(continuing)
I have this overwhelming desire to kiss you, Ellen Brody.

ELLEN
(her cheeks flooding with color)
Why?

90 CONTINUED - 2 90

HOAGIE
(laughing)
Because it wouldn't occur to you to know why. Blushing suits you....

ELLEN
I'm sorry...I....

HOAGIE
There's nothing to be sorry about.

ELLEN
The whole idea is preposterous....

His expression takes on the color of his feelings. He likes this woman, a lot.

HOAGIE
I don't think so....

She's flustered and unsure how to respond.

ELLEN
(finally; trying to make light of it)
You sure you don't need glasses?

HOAGIE
My vision is perfect....

He leans across the table and kisses her.

90-A NEPTUNE'S FOLLY - DAY 90-A

The shark's heartbeat is heard, then seen on the scope. Jake glances at it, then at Michael, who's at the wheel.

JAKE
What are we getting out of this old bucket?

MICHAEL
What she's got. Nine knots....

JAKE
(muttering)
Shit....

He turns his attention back to the scope. The heartbeat line is beginning to flatten. Jake climbs up on the boom and scans the water. Michael does the same from his position at the wheel. He looks to Jake, who's shielding his eyes against the glare, holding the mast with his other hand.

CONTINUED

90-A CONTINUED 90-A

MICHAEL
(finally)
How long have you known Hoagie?

JAKE
What?

MICHAEL
How long have you known Hoagie?

JAKE
What the hell does Hoagie have to do with this?

MICHAEL
How long?

JAKE
As long as he's been here....

Jake turns his attention back to the water. The sound of the heartbeat is growing weaker.

JAKE
Bring her to starboard.

MICHAEL
(turning the wheel)
How long has he been here...?

JAKE
Who?

MICHAEL
Hoagie.

JAKE
I don't remember. One day he was just here....

MICHAEL
What do you know about him?

Jake checks the EKG scope. The line is nearly flat. The heartbeats are a whisper.

MICHAEL
(continuing)
He's after my mother....

Jake laughs, looking at Michael as though he's crazy.

CONTINUED

90-A CONTINUED - 2 90-A

MICHAEL
(continuing)
What's so funny about that?

JAKE
You think he's not good enough for her? You're right. If she was my mother, I'd send her home right now.

He turns his attention back to the scope, then scans the water.

JAKE
(continuing)
Bring her about. We're headed in the wrong direction....

MICHAEL
Half the pilots down here fly drugs ...He's always going off....

JAKE
Half don't...Bring her about....

MICHAEL
I am...You must know something about him....

JAKE
He gambles...He likes a good time...I see him around....

MICHAEL
I hear he flies a lot of private charters....

The heartbeats have stopped and Jake snaps around to look at the scope. The line is dead flat. He's stunned.

JAKE
We lost it....

MICHAEL
Maybe the gear crapped out....

JAKE
If you hadn't been gassing about Hoagie....

MICHAEL
Maybe it's gone....

Jake gives him an angry look, then starts fiddling with the gear. Finally, in his frustration, he bangs it with his hand. Michael seems quietly relieved.

CONTINUED

90-A CONTINUED - 3 90-A

JAKE
We'll look for it tomorrow....

Michael doesn't respond.

90-B INT. STUDIO - DAY 90-B

Carla works on her sculpture, securing a large piece of metal near the top with a wrench, tightening huge chrome nuts.

ELLEN (O.S.)
All he did was kiss me....

CARLA
(smiling)
It's beginning....

Ellen is at the base of the sculpture, watching Carla, her back to the door.

ELLEN
Beginning of what?

CARLA
(laughing)
Whatever happens next....

ELLEN
I always thought when I grew up I'd know what to do about things like this...I don't even know if he's serious.....

Neither of them sees Thea, who's moved into the studio and has decided not to announce herself.

CARLA
Give it some time, Ellen...See what happens.

ELLEN
Part of me wanted to go off with him, the rest of me couldn't...I don't know why he wants me....

CARLA
Maybe he's got good taste...I don't think he's spent much time with a woman like you....

CONTINUED

90-B CONTINUED 90-B

ELLEN
I don't know what he thinks...I don't know what I think...I don't even know why I'm talking about it...
(laughing)
It's silly...I'm getting too old for this sort of thing....

She spots Thea and stops suddenly. Ellen follows her gaze.

THEA
You said it wasn't polite to interrupt people....

CARLA
Yes, I did.

THEA
It's time for tea, Grandma....

ELLEN
I almost forgot....

THEA
I didn't.

Thea moves to Ellen, offering her hand, which Ellen takes.

THEA
(continuing)
I put everything in my room. My Teddy bear is joining us.

ELLEN
(to Carla)
Thanks for the consultation....

CARLA
Office hours, nine to five. Rates go up after cocktails....

The two women smile at each other, then Ellen leaves with Thea and Carla returns to her work.

90-C INT. HOUSE - KITCHEN - NIGHT 90-C

Michael stands at the window, looking out at the night. He's troubled. He clasps his hands behind his back, unaware that Thea is standing behind him, her troubled expression a mirror of his, her hands behind her back, her tiny feet spread apart exactly like his. He scratches his cheek unconsciously and she does the same. She checks his facial expression and resets hers.

CONTINUED

90-C CONTINUED 90-C

He sighs and she sighs and he hears and looks down, surprised to see her, then noticing that she's assumed his body posture in every way. He makes a funny face and she makes one back and he smiles and she returns it.

THEA
Uncle Sean could make funny faces....

He snatches her up off the floor and hugs her, holding onto her tightly.

Ellen watches from the doorway, unobserved, her concern for her son etched into her expression. He sees her and she offers a quick smile.

ELLEN
(to Thea)
Time for bed, peanut....

Michael gives his daughter a kiss and puts her down and she moves to her grandmother.

ELLEN
(continuing)
I'll be in to read you a story.

THEA
Good night, Daddy....

MICHAEL
Good night, dear heart....

Thea leaves and Michael takes a beer from the refrigerator and moves to the table where three empty cans are lined up neatly. He pops the top of the new one and takes a long drink, then sits and returns to the writing of his report on their conch project. There are several open textbooks and several notebooks in front of them.

ELLEN
(finally)
It's late....

MICHAEL
Trying to write our report....

ELLEN
You look tired....

MICHAEL
I'm fine....

She studies him as he tries to write.

CONTINUED

90-C CONTINUED - 2 90-C

ELLEN
I saw you and Thea....

He looks up, making it clear that he doesn't want to talk. She sees it but presses on.

ELLEN
(continuing)
You and Sean used to make....

MICHAEL
I have to get this finished.

ELLEN
I'm leaving in a few days. I don't want to do that with you unhappy....

MICHAEL
I'm not unhappy. Frustrated maybe... Discouraged a little. It'll work out....

ELLEN
I'm worried...We haven't had our....

MICHAEL
There's nothing to worry about....

ELLEN
(smiling)
I'm your mother. It's my job....

He offers a small smile, then goes back to work.

ELLEN
(continuing)
You looked just like your father... The first time the shark came to Amity....

MICHAEL
I don't want to talk about that.

ELLEN
It's a terrible thing to know something no one else wants to believe.

MICHAEL
(angry)
I'm tired of hearing about it. There's no shark. Sean wasn't

CONTINUED

90-C CONTINUED - 3 90-C

MICHAEL (Cont'd)
killed by the same shark...Dad didn't die because of it...It's all wrong... Some fantasy you've concocted...You keep bringing it up.

He goes back to work, ignoring her. She wants to say more but stops herself. Instead she starts looking through the refrigerator.

ELLEN
(finally; quietly)
You hungry?

MICHAEL
No.

She watches him, her expression sad and filled with concern.

90-D THE WATER - NIGHT 90-D

The surface is searched, as though something is being looked for. The shark is seen, swimming, just swimming, its fin slicing through the water as though it's hearing its own music. Then, without warning, it attacks, coming straight at us, its great jaws opening wide, rolling to one side as it comes for the kill -- its great rows of teeth enveloping us, closing down on us, consuming us, until it goes dark.

90-E INT. HOUSE - BEDROOM - NIGHT 90-E

Michael wakes with a fearful start, his eyes open wide.

90-F THEA'S ROOM - NIGHT 90-F

Ellen lunges upright, her expression set with terror.

90-G MICHAEL'S ROOM - NIGHT 90-G

Michael trembles. He can't stop it.

90-H THEA'S ROOM - NIGHT 90-H

Ellen struggles to control her breathing. She's close to hyperventilating.

91 BENEATH THE WATER - DAY 91

Michael searches for conch, moving slowly through the water.

92 NEPTUNE'S FOLLY/THE BARGE - DAY 92

Jake watches the scope, which is dead flat. There's no sound coming from the speaker next to it.

Clarence and William, on the barge, search the surface of the water with binoculars.

92-A BENEATH THE WATER - DAY 92-A

Michael continues to search for conch. From his point of view, the water is clear, filled only with colorful fish and streaks of sunlight from above. Then he spots a small group of conch.

MICHAEL
I've got about a half dozen...I'm going to tag them. You hearing anything?

JAKE (O.S.)
Nothing...But stay within a quarter mile...I've got a three-mile radius on the monitor. If he comes back I'll hear him. You'll have time to get up.

92-B NEPTUNE'S FOLLY/THE BARGE - DAY 92-B

Jake glances at Clarence and William, who continue to search visually for signs of the shark.

JAKE
(into the phone)
Looks like....

The sound of the shark's heartbeat suddenly pounds out of the speaker, stopping Jake in midsentence.

JAKE
(continuing)
I've got him...Bring it in....

92-C BENEATH THE WATER - DAY 92-C

Michael is turning the sub as quickly as he can, looking around frantically for the shark. There's nothing to be seen.

92-D NEPTUNE'S FOLLY - DAY 92-D

The heartbeats are coming stronger. The line on the scope is fluctuating wildly.

JAKE
Michael, get your ass up here...Now!

93 BENEATH THE WATER - DAY 93

The sub moves toward the barge, making its way slowly -- to the eye almost leisurely, even though it's going full out.

MICHAEL
I'm coming...How close is it?

JAKE (O.S.)
Close...I don't know...Just get the hell....

93-A THE BARGE - DAY 93-A

Clarence suddenly goes rigid.

CLARENCE
There it is....

From his point of view, seen through binoculars, the fin slices through the water.

93-B BENEATH THE WATER - DAY 93-B

Michael pushes the sub to its limit, when suddenly it's hit and Michael's teeth are rattled as the sub is knocked through the water.

MICHAEL
(yelling)
Jake! Jake!

The shark hits the sub again, his great jaws tearing into the canopy and prop, damaging the sub badly. It turns then and almost leisurely swims away, its mouth bleeding, its head raked with cuts. Michael eyes it, then the nearby wreck and pushes himself free of the sub, swimming as fast as he can toward the freighter. The shark turns and starts after him, closing the distance rapidly as Michael makes for an opening in the wreck's hull.

JAKE (O.S.)
(yelling)
Michael! Can you hear me....

94 NEPTUNE'S FOLLY - DAY 94

Jake is watching the scope. The line indicates a heart that's gone crazy. The heartbeat from the speaker is booming.

JAKE
Are you all right, Michael? What's going on?

95 BENEATH THE WATER - DAY 95

Michael swims the last few feet to the wreck, moving through a hole in its hull just as the shark is about to get him.

96 INT. WRECK - DAY 96

Michael swims into a corridor which is filled with light coming from one end. He turns and looks back at the hole. The shark is gone. He looks up and down the corridor, then starts swimming away from the light.

The corridor begins to turn dark as a huge black shadow fills the other end.

Michael senses something and looks back and sees the shadow of the shark against the wall. He freezes as the shadow moves toward him, finally covering his face.

The shark comes closer and Michael starts backing up. The shark moves closer, almost lazily opening its jaws as it prepares to devour him. Michael keeps backing up, then trips and falls backwards through a door, his arms coming up as he tries to stop himself.

His fall takes him down into a room. Light floods into it (X) from above. He gathers himself and looks up.

There's no sign of the shark. He looks about quickly, taking measure of his situation, then the light above is blacked out as the shark swims slowly over the room. Michael watches, barely breathing, until the light returns. He listens and looks and waits. The silence builds. Where the hell is it?

96-A and 98 OMITTED 96-A and 98

99 THE BARGE - DAY 99

The submersible pops to the surface, its ballast tank destroyed by the shark. Water pours from the space Michael occupied. The heartbeats continue to be heard. Jake, Clarence and William stare at the sub.

99 CONTINUED 99

JAKE
Get the bang sticks. We're going down.

CLARENCE
Bang sticks are like yelling at it....

JAKE
We're going down. All of us....

Clarence starts moving quickly to the boat.

CLARENCE
(as he goes)
They won't kill it....

JAKE
We'll divert it...We'll do something....

William is breaking out wet suits. He throws one to Jake.

JAKE
(continuing)
Screw the wet suits. No time....

Jake gets out the air tanks and regulators.

JAKE
(continuing)
We'll do something...Michael's down there. Get the lead out.... (X)

100 INT. WRECK - DAY 100

Michael eyes the opening above him. That, and the door he fell through, are the only way in or out. His breathing has returned to normal. He takes off his air tank, handling it with care.

There's an explosion of wood and metal next to him and the shark bursts through the bulkhead. Quickly Michael pulls the regulator, blows the air from the tank, and rides upward on the force of air coming from the bottle, just barely escaping the great jaws. He shoots up through the opening above him, ripping his arm against the side of the opening as he passes through and the water starts to fill with blood. (X)

101 THE WATER/THE BARGE - DAY 101

Jake, Clarence and William have their air tanks strapped on. They each hold bang sticks and are getting ready to go in, when Michael explodes up above the surface right in front of them, gasping for air.

101 CONTINUED 101

Jake jumps in the water and grabs Michael and Clarence and William pull Michael aboard and Jake climbs up after him.

Michael crawls away from the edge of the barge. He's shaking. Jake moves to him. Clarence and William gather around.

JAKE
Are you all right?

Michael doesn't answer and Jake looks at him with concern.

102 OMITTED 102

103 INT. HOUSE - BEDROOM - NIGHT 103

Michael sits bolt upright, as though he's been discharged from a gun. He's sweating. Carla sleeps peacefully next to him. He gets himself under control and leaves the bed.

104 THE BATHROOM - NIGHT 104

The light comes on and Michael looks at himself in the mirror, not sure he recognizes the image staring back at him. His arm is bandaged where he cut himself escaping from the shark. He can hear his own heart beating.

104-A THE SUBMERSIBLE/THE BARGE/NEPTUNE'S FOLLY - DAY 104-A

Michael is in the sub. Jake, Clarence and William stand at the side of the barge. The sub is taped together and has no canopy.

JAKE
It's my turn in the barrel, man....

MICHAEL
You fall off a horse, you get right back on or you don't ride again....

JAKE
I don't like it....

MICHAEL
I didn't ask you to....

JAKE
What about Carla's gig?

MICHAEL
I'm going down, Jake....

JAKE
She's not going to like it....

CONTINUED

104-A CONTINUED 104-A

Michael puts his regulator in his mouth and starts slowly to move away and down beneath the surface. Jake watches for a moment, an unhappy man, then moves quickly to the monitor and scope on the boat. Clarence and William take up their stations with binoculars.

CLARENCE
I hope the man knows what he's doing....

JAKE
He knows what he has to do....

Jake's expression belies his words. He's deeply concerned.

105 thru 115 OMITTED 105 thru 115

116 BENEATH THE WATER - DAY 116

Michael has already spotted a group of conch. He parks the sub and quickly gets to work tagging them. He looks about quickly as though something is coming up behind him. There's nothing there. He finishes and returns to the sub and maneuvers it up off the ground and continues his search for more conch.

MICHAEL
You getting a reading on them?

JAKE (O.S.)
I live to hear the sound...You all right?

MICHAEL
What about the monitor...? You getting anything on the shark?

JAKE (O.S.)
Nothing...Hey Michael...You know I was thinking about yesterday. Maybe all that was wrong was he was hungry....

MICHAEL
How come only me?

JAKE (O.S.)
Maybe he only likes white meat....

MICHAEL
Funny, Jake...Funny.

JAKE (O.S.)
Just trying to be helpful....

As Jake speaks, the head of a Moray eel explodes out of a rock crevice right in front of Michael and his heart nearly stops.

117 OMITTED 117
(X)

118 THE PUBLIC BEACH - DAY 118

The beach and water are crowded with sunbathers and swimmers, with several banana boats and sailfish.

Up from the beach, a short distance away, a crowd has gathered to witness the unveiling of Carla's statue. The Mayor of the island, Mr. Witherspoon, a dignified black man, is in the midst of his dedication speech. The statue looms behind him, shrouded beneath its cloth. Carla, Ellen, Thea and Louisa, who totes a camera, along with several local "big-wigs" stand next to him.

LOUISA
Where the hell are they?

CARLA
They'll be here....

WITHERSPOON
Something we look at every day, something we think beautiful...Something that makes us stop and ponder...

CONTINUED

118 CONTINUED 118

Carla searches the water for a moment, then turns her attention back to the speech. She's very unhappy about Michael's absence.

WITHERSPOON (Cont'd)
Something that makes us question the wonder of life ...Even that becomes unique when it falls to the artist's eye....

Thea, who's bored stiff, eyes a group of friends getting ready to go out on a banana boat, a long "hotdog": which five riders straddle, holding onto grips in front of them.

THEA
(tugging at Carla)
Can I go on the banana boat? Margaret's going. She's with her mother.

WITHERSPOON (O.S.)
(continuing)
Art transforms the ordinary into the unique...A sunset for example....

Carla sees what Thea's talking about, and she sees how bored she is.

CARLA
Okay...Be careful....

THEA
I will....

WITHERSPOON (O.S.)
(continuing)
We see a sunset in all its glory, yet the artist sees something that isn't there for the rest of us....

Thea runs to join her friends, yelling at them to wait as she tears across the beach. Ellen watches with concern. Carla sees it.

CARLA
Banana boats are fun....

LOUISE
I'd go with her if I could...

CARLA
Thanks....

LOUISA
What are friends for...?

WITHERSPOON (O.S.)
(continuing)
Something from the inner eye...
(pauses)
Today we are privileged to dedicate a work of art that reflects the true spirit, the free expression of life here in the Bahamas....

Carla looks at Mr. Witherspoon cross-eyed and Louisa stifles a laugh and the two women exchange smiles. Then Carla looks at Ellen, who manages a small smile, then turns her attention back to Thea, who's taking the last empty seat, one from the back, just in front of Margaret's mother.

CONTINUED

118 CONTINUED - 2 118

WITHERSPOON (O.S.)
Carla Brody, a grand addition to our community, an artist of growing reputation, was commissioned to express our way of life in permanent form....

The boat takes off behind its speedboat and the kids in it begin to shriek, Thea loudest of all.

WITHERSPOON (O.S.)
(continuing)
So that whoever visits our public beach will be able to share in that spirit.

Ellen continues to watch Thea, Mr. Witherspoon signals to Carla and she moves forward to join him.

WITHERSPOON
(continuing)
Ladies and gentlemen, Carla Brody....

Applause greets her introduction and she nods and smiles her thanks, then she and Mr. Witherspoon both take hold of the cord which will pull the cloth from the statue. Louisa begins to video tape the proceedings. Someone gets in her way and she says something, then jostles for better position.

Ellen eyes Thea as the banana boat makes a sweeping turn and heads back across the water in front of them.

As Mr. Witherspoon and Carla pull the cord, Ellen sees the fin pop up out of the water behind the banana boat. As the cloth comes free of the statue, the crowd breaks into loud, anticipatory applause. It covers Ellen's scream. She starts running for the beach, yelling as she goes. The fin moves closer to the boat. The applause begins to trickle away as the crowd begins to realize the nature of the huge abstract work of art. They don't understand it. Mr. Witherspoon looks at it quizzically.

Ellen's screams are heard now and Carla sees her running along the beach, waving her arms. Then she sees what Ellen sees, the fin, and she and Louisa and the others start running.

119 THE BANANA BOAT - DAY 119

Margaret's mother sees what's going on on the beach and finally looks in back of her and sees the fin and then the shark as it comes up out of the water for Thea. She grabs the child, pushing her forward, putting herself in the way. The shark rips into her and she's pulled into the water, then beneath it. Thea screams, but nothing comes out. Air starts leaking from the inflatable boat. The water around it starts filling with blood.

120 THE BEACH - DAY 120

Ellen watches her granddaughter, horrified.

Dozens of people line the water's edge around her, yelling, crowding around as the speedboat brings what's left of the banana boat to shore. Thea and the other two kids and remaining adult are holding on for dear life as they're dragged through the water.

Carla, with Louisa at her heels, wades out toward them, frantic, yelling....

CARLA
Thea...I'm here, Thea...Mommy's here....

Ellen stares at the sea, then at her granddaughter, who Carla has reached. When she sees that Thea is in one piece, unseen by anyone, she moves back through the crowd and starts away. She walks deliberately, then begins to march. Finally she breaks into a run and disappears from view.

121 THE BIG BOAT/THE DOCK - DAY 121

As a hand fumbles with a key and finally gets it into the engine, the distant sound of singing is heard.

The key is turned and the engine cranks over a few times, then starts, drowning out the singing.

MICHAEL AND JAKE (O.S.)
(singing)
'I found my thrill on Blueberry Hill -- on Blueberry Hill -- when I found you. The moon stood still on Blueberry Hill....'

Ellen moves to the bow and casts off, throwing the lines to the dock. She does the same at the stern, then experiments with the clutch and the boat starts pulling away.

122 THE WATER/THE BOAT - DAY 122

From another point of view, a point of land at the end of the beach where Michael and Jake live, the boat is seen heading out into the Atlantic.

123 EXT. JAKE'S HOUSE - BACK PORCH - DAY 123

A dozen beer bottles are lined up on the rail of the porch. Michael and Jake's feet are seen resting on the rail near them.

CONTINUED

123 CONTINUED 123

MICHAEL/JAKE (O.S.)
(They continue singing -- song to be decided...)

MICHAEL (O.S.)
I don't want to sing that anymore....

JAKE (O.S.)
We wrote it....

Michael and Jake are revealed sitting side by side, both holding bottles of beer, both half in the bag. Michael is troubled. Jake glances at his friend as they both take swallows of beer.

JAKE
(continuing; grinning; singing)
A Moray eel...A Moray eel....

MICHAEL
(finding a smile; singing)
'It was so ugly...It was so big....'

JAKE
(singing)
'A Moray eel...Snuck up on you....'

MICHAEL
(singing)
'A Moray eel...'
(stops suddenly)
I should have been there for Carla....

He's suddenly troubled again and seems to disappear within himself.

MICHAEL
(continuing)
Shit....

JAKE
Don't be so down, man. Money's gone ...Shark's gone...Can't track it... won't stay put...Only comes around when we don't want it...We've got it made....

MICHAEL
(quietly)
Shove it...!

CONTINUED

123 CONTINUED - 2 123

JAKE
You worry too much....

MICHAEL
You don't worry enough....

JAKE
That's why we're partners. Jake and Mike...Marine Research and Aluminum Siding...
(singing; "Mack The Knife")
'Oh, the shark has pretty teeth, dear, and he shows them pearly white...'

MICHAEL
Stop that!

JAKE
You don't like my voice?

MICHAEL
I don't like the song....

JAKE
(singing)
'When the shark bites with his teeth, dear...'

Michael stands and grabs Jake in a single motion.

MICHAEL
I told you....

JAKE
You told me what?

He grabs Michael's shirt.

MICHAEL
Just knock it off, Jake....

Michael pulls away and starts off.

MICHAEL
(continuing)
Just knock it the hell off....

Jake laughs as Michael storms off.

JAKE
(singing)
'Oh, the shark has pretty teeth, dear...'

His grin fades as Michael disappears from view. He takes a swallow of beer, then mutters, "sorry..." Alone he seems as unhappy as Michael.

124 THE BOAT/THE WATER - DAY 124

The boat is well out into the ocean now. There's no land in sight. Ellen is a tiny figure at the wheel. She stands straight and tall.

125 EXT. MICHAEL'S HOUSE - DAY 125

He completes the short walk from Jake's and enters his house.

MICHAEL
(as he enters)
Carla?

126 INT. HOUSE - DAY 126

He moves inside, looking for people.

MICHAEL
Carla! Mom?

He glances at the kitchen, then moves to the bedrooms. (X)

MICHAEL
(continuing)
Thea?

He moves toward his daughter's room.

127 THEA'S ROOM - DAY 127

as Michael reaches the door he prepares for her anger at having missed the ceremony. (X)

MICHAEL (O.S.) (X)
I'm sorry about missing.... (X)

He looks in and comes up short. He sees Carla on Thea's bed, rocking their daughter gently in her arms. Thea's eyes are wide open, her expression blank. Louisa sits in a chair next to them.

CARLA
(hissing a whisper)
Where have you been?

MICHAEL
What's wrong? What happened?

CARLA
Thea was attacked by a shark....

CONTINUED

127 CONTINUED 127

He stares at his daughter for a moment trying to deny that this has happened.

CARLA
(continuing)
The doctor said she should be all right...She's in shock....

He moves to his daughter.

MICHAEL
Sweetheart....

He hugs her, squeezing her tight. She stares past him, as though he's not there.

MICHAEL
(continuing; quietly)
I should have known...I'm sorry... I'm sorry....

LOUISA
Should have known what?

Michael turns to the two women, both of whom are staring at him quizzically.

MICHAEL
We were trying to keep track of it...The shark, we thought....

CARLA
You knew?

MICHAEL
We were doing research...We were trying....

CARLA
She could have been killed...You knew and you didn't tell us...You let your mother....

MICHAEL
Where is she...?

CARLA
How could you do that? Your own daughter....

MICHAEL
Where's my mother?

CARLA
Why didn't you tell us?
(breaking; enraged)
Why didn't you tell us?

127 CONTINUED - 2 127

MICHAEL
(looking back)
I'm sorry. Please, Carla. I didn't think there was any danger. I'm sorry. I love you. Both of you.

It suddenly strikes him. He knows where his mother has gone. He goes to the window.

128 THE DOCK - DAY 128

From the window, from Michael's point of view, he sees that the boat is gone. He runs from the room, passing Louisa, who looks at him angrily.

LOUISA
Where's Jake?

He doesn't answer.

129 EXT. HOUSE - DAY 129

He runs from the house and heads for the dock.

MICHAEL
(yelling as he goes)
Jake! Jake!

130 OMITTED 130

131 THE BIG BOAT - DAY 131

Ellen steers the boat at full throttle, out farther into the Atlantic, scanning the water for the shark, determination set deeply into her expression.

132 THE POINT - DAY 132

Hoagie is setting up to fish from the point at the end of the beach where Michael and Jake live. He checks his bait and hook, then casts, then sees the dinghy heading toward him.

133 THE DINGHY/THE POINT - DAY 133

Jake rides in the bow. Michael steers. They see Hoagie, and Jake starts waving at him.

JAKE
(yelling)
You see our boat?

CONTINUED

133 CONTINUED 133

HOAGIE
(yelling)
I just got here....

MICHAEL
(yelling)
My mother took it....

HOAGIE
(yelling)
I hope she's a good sailor....

JAKE
(yelling)
A shark attacked Thea and some kids...She's going after it....

HOAGIE
(yelling)
She's going after it...?

MICHAEL
(yelling)
We've got to stop her....

Hoagie understands what's going on and starts reeling in.

HOAGIE
(yelling)
You're going after her in that? You're crazy...It'll take all day in that bathtub....

JAKE
(yelling)
You got a better idea...?

134 THE AIRPORT - DAY 134

A small, low-wing aircraft takes off.

135 INT. PLANE - DAY 135

Hoagie is already turning to head out over the water. Michael is straining to see the ocean. They have to yell to be heard over the din of the engines. Jake rides next to Hoagie.

HOAGIE
When we find her we'll radio her position...The Coast Guard will pick her up. Don't worry....

JAKE
She'll be all right, partner...She'll never find it. We couldn't....

MICHAEL
It will find her....

Jake looks at him like he's crazy. This is something he hasn't heard.

CONTINUED

135 CONTINUED 135

JAKE
What do you mean, it'll find her...?

HOAGIE
She said it was coming....

JAKE
What do you mean, it's coming...?

MICHAEL
What the hell are you...?

HOAGIE
She has it in her head that the shark that killed Martin and Sean is....

JAKE
(to Michael)
He's not talking about <u>our</u> shark....

MICHAEL
(to Hoagie)
What do you do when you're not flying people?

HOAGIE
I deliver laundry...We're going to circle northeast....

Hoagie changes directions....

JAKE
You saying she thinks the shark is after <u>her</u>...?

MICHAEL
Everything's a joke to you....

HOAGIE
Not Ellen....

MICHAEL
She doesn't need a drug dealer for....

Hoagie starts laughing. Jake is looking at them both with disbelief.

MICHAEL
What the hell's so funny...?

JAKE
That's a lot of crap... Shark's don't....

HOAGIE
I want to find her as much as you do, Michael....

MICHAEL
I want you to leave her alone. I don't want you involving her in....

HOAGIE
(spotting something)
What's that...?

CONTINUED

135 CONTINUED - 2 135

He points and they see a tiny dot of a boat in the distance. Hoagie starts for it and they watch as he drops altitude. There's a long silence as they strain to see the boat. When they get closer they see that it's a pleasure sailor. The people aboard wave at them.

MICHAEL
(not ready to give it up)
What do you deliver on all those charters you....

HOAGIE
I fly elephants for smugglers....

136 THE BOAT - DAY 136

Ellen searches the water for the shark. She puts the boat into a long slow turn. All she can see is the endless expanse of ocean around her.

137 THE WATER - DAY 137

The boat is seen from the surface, from the point of view of something following her, keeping pace with her.

The shark is stalking her.

138 INT. PLANE - DAY 138

Hoagie, Michael and Jake fly on in search of Ellen. Michael is raw nerve ends.

MICHAEL
Can't this thing go any faster?

HOAGIE
Any faster and it'll turn into a flying Cuisinart and dice us into oblivion....

Hoagie banks the plane, changing direction to search another area.

139 THE BOAT/THE WATER - DAY 139

Ellen turns the wheel, beginning another sweep, searching for the shark. At first she doesn't see anything, then she goes rigid.

139 CONTINUED 139

A hundred yards away she sees the fin.

She shuts off the engine and, in the quiet, moves to the stern and looks at the shark, which is keeping its distance.

ELLEN
(quietly; with deadly calm)
Come and get me, you son-of-a-bitch. Take me and leave my family alone....

The silence builds as only the water lapping up against the side of the becalmed boat is heard.

The fin disappears beneath the surface and Ellen, still at the stern, her body trembling, looks for it. She can't see anything. The silence builds. She waits.

Then, in the intense calm, the distant sound of an airplane engine droning is heard.

140 INT. PLANE - DAY 140

Jake sees the boat and points.

JAKE
There she is....

They see the boat and the tiny figure of Ellen at the stern. Hoagie alters course, dropping altitude as he goes. He starts fishing for a chart so he can radio her exact location. Michael rises in his seat to get a better view. He sees something in the water and strains to make out what it is.

141 THE WATER - DAY 141

The dark form of the shark is visible beneath the surface as it moves rapidly toward the boat.

142 INT. PLANE - DAY 142

They strain to see the form in the water as the plane moves rapidly closer to the boat.

HOAGIE
Is that what I think it is...?

CONTINUED

142 CONTINUED 142

No answer is necessary as they watch the shark close the distance to the boat. It's going for Ellen.

JAKE
Holy Christ....

MICHAEL
(a whisper)
Mom....

143 THE BOAT - DAY 143

The shark comes exploding up out of the water for Ellen, missing her by only a few feet, taking a piece of the stern off the boat, then disappearing beneath the surface.

Then she hears the plane and looks but doesn't seem to see it. She's in shock from the shark's attack, but is still dedicated to her mission.

The plane flies in low, buzzing the boat, the great roar of its engine causing Ellen to duck out of the way.

144 INT. PLANE - DAY 144

Hoagie makes a tight circle and starts back.

MICHAEL
Slow it down....

He starts to open a door. Jake stops him.

JAKE
What the hell are you doing?

MICHAEL
I've got to get to her....

JAKE
You jump, you'll kill yourself....

HOAGIE
What are you worried about...? You make it, the shark will kill you anyway...I'm going in....

CONTINUED

144 CONTINUED 144

Hoagie grabs his microphone and switches it on.

HOAGIE
(continuing; on the horn)
Thomas, my boy, you there? This is PBN 17452....

THOMAS (O.S.)
(laughing; from the speaker)
Boss is going to be pissed at you for taking his plane, Hoagie....

HOAGIE
(grinning)
Wait till he finds out what I'm going to do with it....

145 THE BOAT - DAY 145

Ellen watches the plane with horror as it comes in on a line parallel to the boat, coming closer and closer to the water.

146 INT. PLANE - DAY 146

HOAGIE
(still on the horn)
A couple of boats, fast, and someone who knows how to kill a shark. A big one....

He puts the microphone back and starts preparing to bring the plane into the water.

HOAGIE
(continuing)
Grab your socks....

JAKE
You sure you know how to do this...?

HOAGIE
Hell, no. What kind of pilot do you think I am....

147 THE BOAT/THE PLANE/THE WATER - DAY 147

Ellen backs away from the stern as the plane nears the surface and its engine sputters, then quits. It hits the water and its nose rocks forward, then it settles forward and skips some seventy-five feet, plowing through the water violently, finally coming to a stop near the boat.

148 THE PLANE - DAY 148

Hoagie pushes the door open and water starts coming in.

HOAGIE
Hell, that wasn't half bad...Get going...I'll keep it busy....

JAKE
It'll come for the plane. It's attracted to metal. The electro-magnetic impulse....

HOAGIE
Will you get the bloody hell out of here....

Jake jumps into the water and starts swimming for the boat.

MICHAEL
Come on, Hoagie....

HOAGIE
All you passengers are the same... Complain...Complain....

He pushes Michael out.

149 THE BOAT/THE PLANE - DAY 149

Ellen sees Jake, then Michael swimming frantically for the boat.

ELLEN
(screaming)
Michael! No, goddamnit! No!

Then she sees the shark heading for the plane and Hoagie and she stares at it and the image of Hoagie, who backs up to the door behind him.

ELLEN
(continuing; barely audible)
Hoagie...No....

150 THE PLANE - DAY 150

The shark attacks the plane, going straight for the cockpit, rising up out of the water, blocking Hoagie from view, taking a mouthful of door, then rolling off and disappearing beneath the surface. Hoagie is gone.

151 THE BOAT/THE WATER - DAY 151

Michael and Jake scramble aboard. They move quickly to Ellen and Michael puts his arm around her, trying to offer comfort. She's in shock. They stare at the plane as it starts to sink, scanning the water, looking for Hoagie.

MICHAEL
(quietly)
It got him....

ELLEN
(angry; passionately)
Why'd you come out here?

MICHAEL
Why'd you take the boat?

ELLEN
Why'd you bring them...?

MICHAEL
(his voice rising)
Didn't you realize what you were doing....

ELLEN
It kept coming...There was no other way to stop it....

MICHAEL
You shouldn't have done it...

ELLEN
I had to. It was all I could do....

Suddenly her anger explodes. Michael tries to hold her but she pulls away.

ELLEN
(continuing)
I tried to tell you...I tried....

HOAGIE (O.S.)
(yelling from the other side)
Give me a hand here for Christ's sake....

They turn and see Hoagie struggling to climb aboard and move quickly to help him.

HOAGIE
(continuing; grinning)
That thing has terrible breath....

They pull him aboard and he smiles at Ellen, who is very happy indeed to see him.

CONTINUED

151 CONTINUED 151

HOAGIE
(continuing)
What say we get the hell out of here, Ellen Brody....

JAKE
Get her started....

Hoagie and Michael start for the engine. Ellen watches them, then looks out over the water for the shark. Jake turns on the heart monitor and EKG scope and a moment later the sound of the shark's heartbeat, which is faint, starts coming through the speaker, and the sight of its rhythmic beating is seen on the scope.

JAKE
It's working....

Hoagie watches as Michael tries to get the engine started. It won't turn over.

HOAGIE
Not the engine, pal....

Jake heads for the cabin.

JAKE
(as he goes)
Get it going, Hoagie. Michael....

Michael follows Jake below. Hoagie jumps down into the engine pit and starts checking the fuel line.

Ellen stares out to sea, waiting for what she knows will happen.

HOAGIE
Maybe the plane gave it indigestion....

JAKE (O.S.)
(from below; yelling)
They spend half their lives looking for food and the other half eating it. They don't care what it is....

ELLEN
(softly)
It's not food it's after....

The distant sounds of the shark's heart continue to be heard.

152 BELOW DECKS - DAY 152

Jake takes the top off an underwater strobe light and begins rewiring rapidly, changing connections. Michael watches.

JAKE
(in the midst of it)
If it works, if we can get it inside the bastard and set it off, it'll shock the hell out of it. We'll need a slave switch to set it off. Pull the dry cell out of the radio.

MICHAEL
Anybody ever tell you you're nuts....

Michael starts pulling the battery.

JAKE
(grinning)
All the time....

MICHAEL
It'll work....

JAKE
Theory, partner...If it responds to external electrical impulse, it might respond to one coming from inside it...Confuse it...Drive it away....

MICHAEL
If we're real lucky, it'll eat itself....

153 ABOVE DECKS - DAY 153

Hoagie hands Ellen sparkplugs, which she dries with a rag. She continues to glance at the sea, her expression set with the inevitable. The shark's faint heartbeats are heard.

154 BELOW DECKS - DAY 154

Jake is taping a cover over the strobe base. Michael is wiring another strobe light to the battery.

JAKE
Wait for the sucker to charge, then hit the switch. Just like taking a picture.

CONTINUED

154 CONTINUED 154

MICHAEL
The big picture...If we can't get him to swallow it, we'll shove it up his....

JAKE
(laughing)
I forgot my rubber gloves. Let's do it.

They head for the deck.

155 ABOVE DECKS - DAY 155

As Michael and Jake move topside, they see Hoagie and Ellen staring at the speaker and EKG scope. The heartbeats have stopped. The line on the scope is flat.

MICHAEL
Your equipment has crapped out again....

JAKE
My equipment doesn't crap out....

Jake grabs a pole from the deck and throws it to Michael, then starts tying the device to the end of it. His hands are trembling.

HOAGIE
Maybe it had a heart attack. Too much fatty food. Humans are full of cholesterol....

Hoagie gets the last sparkplug screwed back in and tries the engine and it kicks to life.

HOAGIE
(continuing)
Son-of-a-bitch!

Jake starts for the bow.

JAKE
(to Michael)
Get a line....

Michael grabs a coiled line from the deck and follows Jake forward.

CONTINUED

155 CONTINUED 155

HOAGIE
(to Ellen)
We're going to make it....

She just stares at him, not believing it for a moment.

Jake is standing at the bow, looking out over the water. Michael reaches him with the line.

MICHAEL
I'll do it, Jake.

JAKE
No way....

MICHAEL
It's my fault...I have to....

JAKE
We need it to eat electronics, man ...Not you. Get it on me....

MICHAEL
(a plea)
Jake....

JAKE
(grinning)
I'm the one who wanted to study it....

Michael relents and quickly ties the line around Jake's waist. Jake makes his way out to the end of the bowsprit, using the guy wire from the mast for support. Michael passes him the pole with the device at the end of it.

Ellen and Hoagie watch from the stern. He's underway.

JAKE
(continuing; yelling back)
Keep it steady....

HOAGIE
Aye, aye, Captain....

The shark explodes up completely out of the water, clearing the surface, opening its jaws as it comes directly for Michael, who leaps back.

CONTINUED

155 CONTINUED - 2 155

ELLEN
Michael!

Jake moves back on the bowsprit, getting in the shark's way, and as the shark flies up toward Jake, he rams the pole down its throat. The pole snaps and the shark takes the device, Jake and a piece of the bowsprit.

Ellen screams.

The guy wire flies loose and the already weakened mast begins to fall.

Michael pulls at the line, which goes limp in his hands.

Jake, in the shark's mouth, goes crashing into the water.

The mast crashes into the boat and water.

Ellen and Hoagie are running forward.

Michael watches as Jake and the shark disappear beneath the surface.

In the distance, the three of them see the shark rise up out of the water. Part of Jake is seen in its jaws. Then they're gone.

The heartbeats are heard again.

Michael opens his mouth and a great wail of anguish comes out and carries out over the water.

Hoagie dashes back toward the controls. Ellen, taking strength from her son's need, grabs his arm, hard.

ELLEN
Michael!

There are tears in his eyes.

HOAGIE
(yelling)
Get that goddamn gizmo of Jake's working....

Michael stares at the sea. Ellen looks at her son compassionately, then Michael starts for the cabin and Ellen follows to the deck near Hoagie, where she watches the water.

The shark's heartbeats are getting louder and closer together. Hoagie eyes the speaker as he opens the throttle, giving it everything its got.

156 BELOW DECKS - DAY 156

Michael grabs the slave switch and turns it on and it begins to whine as the strobe unit in the shark's stomach begins to charge.

HOAGIE (O.S.)
(yelling)
It's coming....

He hits the switch too soon. Nothing happens. He can hear the heartbeats thumping a frenzy as the shark begins its attack.

MICHAEL
(yelling)
What happened?

HOAGIE (O.S.)
Nothing! What the hell are you doing down there?

The whine begins to build again.

157 ABOVE DECKS - DAY 157

The heartbeats sound like an invitation to hell. Hoagie grabs Ellen's arm.

HOAGIE
Take the wheel....

He leaves it before she does and runs to the cabin. She takes his place, glancing at the water, seeing the fin. Her expression floods with rage and she turns the wheel toward the shark, trying to meet it head on.

158 BELOW DECKS - DAY 158

Hoagie sticks his head in the door.

HOAGIE
The damn thing is going to have our asses....

MICHAEL
It needs more time to charge.

They start topside. Michael brings the slave switch with him.

159 ABOVE DECKS/THE WATER - DAY 159

Ellen is bringing the boat directly toward the shark, which is coming straight for them. The heartbeats are deafening.

As Hoagie and Michael move topside, the boat and the shark collide head on, sending shock waves from stem to stern. Ellen holds onto the wheel with both hands and keeps her feet. Michael and Hoagie are knocked on their asses.

The heartbeats retreat, then start growing louder and stronger again. The whine of the strobe has stopped. Michael hits the switch several times and it starts again.

Ellen sees the fin and steers toward it. The shark is coming again, like an old boxer looking for the knockout punch in the fifteenth round.

The boat and the shark are heading for each other, the distance between them closing fast.

Ellen drives the boat toward it.

The slave switch makes a popping sound and Michael hits the switch and the flash in his hand goes off.

The water explodes as the shark receives an enormous jolt of electricity. It thrashes about wildly then, in slow motion, some twenty-five feet from the boat, right in front of it, the shark rises up out of the water, exposing half its body. It seems suspended there, its great head pointed right at Ellen, its dead black eyes seeming to stare straight at her.

Holding fast to the wheel, her expression set hard, Ellen drives the boat straight at the shark. She pushes the throttle forward, hard, getting the last bit of speed from the engine, driving straight into the beast, impaling it in the throat with what's left of the sharp jagged end of the bowsprit.

The shark goes crazy, its weight pulling the bow down into the water as it tries to free itself, thrashing about so violently that it turns the bow into splinters.

Ellen, Michael and Hoagie are thrown into the water.

160 THE WATER - DAY 160

They watch as the shark dies its violent death, taking what remains of the boat beneath the surface with it.

161 BENEATH THE SURFACE - DAY 161

The shark and the boat sink slowly to the bottom.

162 THE SURFACE - DAY 162

Ellen, exhausted, emptied of everything, begins to sob. Everything she feels, everything she's suppressed about Sean's death pours out of her. She begins to slip beneath the surface. Hoagie grabs her.

ELLEN
I can't....

HOAGIE
Yes you can....

Michael reaches them and together, helping Ellen, they swim to a large piece of the boat which is floating nearby.

Holding it, catching their breath, Ellen still crying, they look out across the water, silently remembering Jake.

MICHAEL
(quietly)
It's over....

Ellen stares at the sea, her expression etched with uncertainty. Is it over? Will it ever be?

Our vision shifts from Ellen to her point of view of the endless expanse of ocean. In the distance the clouds seem to be reaching for it's surface. Slowly, almost indescernibly at first, the closing music begins. Another sound, that of airplane engines is heard.

163 OMITTED 163

164 THE AIRPORT - DAY 164

The noise of the air taxi's engines, as they're warmed up, is loud. The music, which builds slowly, relentlessly, continues. Closing credits begin, like punctation marks. Hoagie is in the cockpit.

Ellen, who's dressed for travel, Michael, who carries Thea, and Carla approach the plane.

ELLEN
(yelling
to be heard
above the
noise)
I want you all to come to Amity this summer.

MICHAEL
There's a lot...I want to talk about it....

164 CONTINUED 164

He's having trouble.

ELLEN
We will...We'll have a lot of time together.
(pauses)
What are you going to do now?

CARLA
(yelling)
We'll be there....

ELLEN
(to Thea)
You make sure they come?

THEA
(yelling; liking the excitement)
I will. I'll miss you, Grandma.

ELLEN
(laughing)
I'll miss you....

They've reached the plane and Hoagie and Ellen make eye contact.

MICHAEL
(eyeing his mother and Hoagie)
Promise me you'll be all right....

ELLEN
(turning to him; yelling)
Promise me....

MICHAEL
(yelling)
I'll wear my rubbers...I'll be careful ...I'll be....

HOAGIE
(yelling; grinning)
Mothers and sons...Mine used to tell me to wear clean shorts.....

CONTINUED

164 CONTINUED - 2 164

ELLEN/HOAGIE
(both yelling' both enjoying the moment)
In case you got hit by a car....

They laugh above the noise. Michael and Hoagie eye each other.

MICHAEL
(yelling at Hoagie)
You know, you try harder not to give a damn than anyone I've ever met?

Hoagie, straining to hear, grins.

HOAGIE
(yelling)
What?

Michael moves closer, Thea still in his arms.

THEA
(before Michael can repeat himself; yelling)
Can I fly the plane again...?

The music dips now, as Hoagie takes a long look at Thea, his smile building warmly.

HOAGIE
Absolutely...Any time....

He beckons her with his finger and Michael holds her closer.

HOAGIE
(continuing)
Can you keep a secret? Something no one else knows?

THEA
(still yelling at the top of her lungs)
Yes I can....

CONTINUED

164 CONTINUED - 3 164

HOAGIE
(yelling back)
I own the airplane. I can do whatever I want. I'm the boss.

Michael, Ellen and Carla react.

HOAGIE
(continuing)
Which means I have to go a lot of places to pay my debts and borrow money to keep it going....

He looks at Michael with mischief in his eye. The music begins to build again, toward its climax. Credits continue.

HOAGIE
(continuing; yelling louder)
Remind me when I get back to tell you about the time I flew a hundred nuns to Nairobi....

Michael and others laugh, but it's lost in the sound of the engines and the music. The family moves to the plane's door. Ellen kisses Carla and Thea good-bye, then turns to Michael.

ELLEN
(above the noise)
We never had that talk, did we?

He looks at her, troubled, and she smiles at him.

ELLEN
(continuing)
We will...We'll have a lot of time together, Michael....

MICHAEL
(shouting)
I'm going to finish what Jake and I started. I owe him that. Hell, I owe him everything....
(shouting; hardly heard)
I'll get something important done for both of us....

Ellen and Michael embrace, then kiss each other good-bye.

164 CONTINUED - 4 164

HOAGIE
(yelling)
There they were, all hundred of them...

His last words are drowned out by engines and music and he shrugs as he and Ellen smile at each other. She takes a last look at her family, then boards the plane and the door closes behind her.

165 THE AIRPORT/THE PLANE - DAY 165

As music and credits continue, the plane takes off and starts out over the ocean, heading for Nassau.

Michael, holding Thea, and Carla, her arm through his, watch as the plane becomes smaller and smaller, until it is lost in the vastness of the sky and the sky is transformed into ocean and music and credits end.

FADE OUT

THE END